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THE GEARY THEATRE
FEBRUARY 1983

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UNCLE VANYA
THE AMERICAN CONSERVATORY THEATRE

presents

LOOT
(1966)
by JOE ORTON

the cast

McLeavy
Ray Reinhardt
Fay
Sally Smythe
Hid
Bruce Williams
Dennis
George DeLoys
Truscott
Sydney Walker
Meadow
Harold J. Surratt

Directed by
Ken Ruta

Scenery by
Richard Seger
Costumes by
Michael Casey
Lighting by
Duane Schuler

ACT ONE
A room in McLeavy's house. Afternoon.

ACT TWO
The same.

There will be one thirteen-minute intermission.

UNDERSTUDIES
McLeavy—Joseph Bird; Dennis—Jeremy Roberts; Hid—Randall Richards; Truscott—D. Paul Yeuell; Meadow—Frank O'Connell; Fay—Annette Waring.

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THE DEATH AND LIFE OF JOE ORTON
by Jeffrey Hirsch

"The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility."
—Oscar Wilde, The Importance of Being Earnest

Joe Orton lived fast and died young. In May 1967 he was riding high on the wave of success of the London rev- ival of his play Loot. He had many projects pending including television productions and a screenplay commis- sioned by the Beatles. Having com- pleted a new stage play, What the Butler Saw, Orton, aged thirty-four, wrote in his diary: "To be young, good-looking, healthy, famous, com- paratively rich and happy is surely going against nature." He was right. Ten weeks later he was dead of a most unnatural act, his head battered in with a hammer by his lover in a scene that combined elements of nightmare and farce in the manner of a Joe Orton play.

The life that ended so prematurely and violently began conventionally enough in Leicester, England on New Year’s Day, 1933. The first of four children, John Kingsley Orton was the son of William, a weak-willed gardener, and Elise, a hosier factory machine opera- tor who later became a charwoman when her eyesight began to fail. The low esteem Elise held her husband in was quickly communicated to her chil- dren. Early on they came to view William as an interloper in their dreary and already overcrowded home.

"I lived in a normal family," Orton wrote many years later. "I had no love for my father." Little love, generally, was lost between parent and child in the Orton family. Made mean and angry by life’s disappointments, Elise often neglected her children or treated them brutally. What meager motherly feelings she did muster were reserved for John, her firstborn and favorite.

Try though he did, to make himself worthy the attention his mother paid him, Orton was not able to fashion himself a successful student. Chronic asthma caused him to miss many weeks of school and fail the examination that would have passed him into secondary school. Blaming the public schools for her son’s poor showing, Elise pawed her wedding ring and sent him to a private school. Unfortunately Mrs. Orton’s tenacity far exceeded her savvy, unbeknownst to her, Clark College Lege was a vocational school, not an institution offering a liberal arts curricula. For his two years as a child of privilege in a private school, Orton de- veloped impressive shorthand and typ- ing skills but, according to one teacher, remained nearly illiterate.

Joe Orton 1965: "I shall be the most per- fectly developed of modern playwrights if nothing else."

While working at a series of odd jobs, Orton did what he could to educate himself. By fifteen he had read his way through all of Shakespeare and discov- ered that the world of dramatic fantasy offered an escape from the drabness and tedium of his quotidian life. He joined the Leicester Little Theatre and made his stage debut in juvenile roles. "Last night sitting in the empty theatre watching the electricians flashing lights on and off the empty stage wait- ing for the rehearsal to begin," he wrote in his diary. "I knew that my ambition is and has always been to act and act. To be connected with the stage in some way, with the magic of the Theatre and everything it means."

Orton got in his head that he could achieve his dream of becoming an ac- tor if he attended the Royal Academy of Dramatic Art (RADA) in London. Studying with a local elocution teacher he worked to rid himself of his pro- nounced lisp and working class accent. He auditioned for RADA with a piece from Peter Pan in which he played two characters simultaneously. "It was quite alarming," he said later, "I don’t know how I did it. But it im- pressed the judges." Much to the sur- prise of his vocal coach and perhaps even a bit to his own, Orton was ad- mitted to RADA and awarded a Leicesters- thoroughly of literature. Aristophanes and Lucian among classical writers and Fir- bank, Lewis Carroll, Genet, Pinter and Beckett among modern stylists. A par- ticular influence on Orton as he began to think about writing was Voltaire. "I love the comedy of Candide," he said, "where people are totally irredeemable but the issues are absolutely serious." He also gave a respectful nod to Oscar Wilde some years later when he claimed that his ultimate goal as a play- wright was to write a play as good as The Importance Of Being Earnest.

A brief stint at the Ipswich Repertory Theatre was Orton’s first and last professional acting experience. He found the atmosphere of the provincial thea- tre stifling and the people lacking imagination. Later he joked that all he had learned at Ipswich was “not to write in too much business about drinks or telephones in a play because it is so awfully hard on the assistant stage managers to fix all that sort of thing.”

Returning to London, Orton took up permanent residence in Halliwell’s West Hampstead flat. The modest leg- acy Halliwell’s parents had left behind allowed him to support himself and Orton while he continued work on a novel begun before the two had met. Orton assisted his fiancée in the best way he could, by typing Halliwell’s manuscript. Before long Orton took a more active interest in the work, sug- gesting revisions that Halliwell found helpful and incorporated into his writ- ing. Orton and Halliwell were soon

family that later became the recurring objects of satire in his plays. He went off to London to lead an actor’s life. Once there, however, he found himself no more at home in RADA’s acting stu- dents than he had in Leicester’s public classrooms. "I didn’t have a very good time at RADA," he confessed. "I actu- ally expected to be taught something. I was more enthusiastic and knew more about acting at the beginning of my first term than I did at the end. I had two years there. I completely lost my confidence and my virginity.

Orton’s companion during his RADA years and indeed, to the end of his life, was Kenneth Halliwell. Seven years Or- ton’s senior, Halliwell looked like the young Orson Welles and had been a classics student before entering acting school. Halliwell’s relative sophistica- tion and paternal authoritarianism ap- pealed to Orton. As the two became lovers and friends, Halliwell undertook the education of John Orton. Together they read books that opened the young- er man’s eyes to the wide ranging pos- sibilities of literature. Aristophanes and Lucian among classical writers and Fir- bank, Lewis Carroll, Genet, Pinter and Beckett among modern stylists. A par- ticular influence on Orton as he began to think about writing was Voltaire. "I love the comedy of Candide," he said, "where people are totally irredeemable but the issues are absolutely serious." He also gave a respectful nod to Oscar Wilde some years later when he claimed that his ultimate goal as a play- wright was to write a play as good as The Importance Of Being Earnest.

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At eighteen, Orton turned his back on the heartless little town and loveless family that later became the recurring objects of satire in his plays. He went off to London to lead an actor's life. Once there, however, he found himself no more at home in RADA's acting stu- dents than he had in Leicester's public classrooms. "I didn't have a very good time at RADA," he confided. "I actu- ally expected to be taught something. I was more enthusiastic and knew more about acting at the beginning of my first term than I did at the end. I had two years there. I completely lost my confidence and my virginity."

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The London critics received Shaw, the plot of which revolves around a brother's and sister's attempt to seduce their father's murderer, with heated indignation. Orton warned to the controversy by writing letters to the editors of local newspapers condemning his own play in the assumed name of Mrs. Edna Welthorpe. "As a playwright for forty years," Orton wrote in one Welthorpe letter that was printed in the Daily Telegraph, "I am sincerely grateful with your criticism in his condemnation of Entertaining Mr. Sloan. I can't myself be mauled by this endless parade of mental and physical perversion. And to be told that I am a disgrace to the country.

Before the English public could mobilize its defenses, Joe Orton became firmly entrenched on the theatrical front. With Loot (produced in 1964), The Eppingham Camp (1966), his version of The Bacchae, The Good and Faithful Servant (1967), Faustus Gamas (1968), and What The Butler Saw (1969), Orton secured his position as the quintessential playwright of the sixties by discovering and brilliantly exploiting the possibilities of black comedy. He attacked every institution and figure of authority on the horizon with a sharp-pointed pen, drafting in his aid classic farcical form to fortify his camp. He took violence, corruption, and decadent sexuality as his thematic
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writing together, effecting a collaboration that produced such precious (and unpublished) novels as The Last Days of Sodom, The Mechanical Whore, and The Boy Hairdresser. Orton had never wanted to be a writer, and now he discovered he had a knack for it. "Words were more effective than actions," he realized, "in the right hands verbs and nouns could create panic."

Before Orton mastered the art of using words as weapons, he created a spot of mischief more worthy of an adolescent prankster than a literary sharpshooter. Embaffed by his inability to find a copy of Gibbon’s Decline and Fall of the Roman Empire in the Iliamngton library where the shelves were filled with "zubshy novels and rubbish books," Orton, together with Halliwell, charted a course of revenge that involved the theft and defacement of dozens of library books. Their often witty alterations of book jackets were an example of frustrated writers making desperate jokes at the expense of published authors. An etiquette book, for instance, had a female nude pasted over the photo of its author and the dainty little illustration of The Three Faces of Eve was changed to include the image of a lovely lady, a vampire, and a kitten. Another volume, Collins’ Book of Roses, had the yellow rose on its cover accompanied by a monkey’s head affixed to the flower’s center.

Not content to merely steal and doctor the books, Orton and Halliwell would smuggle them back onto the library shelves and wait for unsuspecting readers to come upon their handiwork. This bizarre crime did not long go unchallenged by the ever-vigilant British authorities. On April 28, 1962 Orton and Halliwell were arrested for stealing and willfully damaging public property and shortly thereafter they were fined and sentenced to six months in jail.

The time spent in jail changed both Orton and Halliwell but in nearly opposite ways. Halliwell became repentent of his crime and so depressed by the humiliation of imprisonment that he attempted suicide shortly after his release. Orton, on the other hand, revelled in his identity as an outlaw. "I’m afraid the tendency to get into hot water will never be entirely squashed," he wrote to a friend from prison with no apparent remorse. In fact, his incarceration was a spiritually cleansing experience and one that brought into focus his unique artistic vision of the world. Before, I had been vaguely conscious of something rotten somewhere; person crystallized this," Orton said.

"The old whore society lifted up her skirts and the streets were dirty full.

Upon regaining his freedom, Orton started writing with new fervor and commitment. "Being in the nick brought detachment to my writing," he later observed. "I wasn’t involved in any more and it suddenly worked."

Along with his change of heart came a timely change of luck. Within the year, Orton’s radio script The Raftsmen on the Skid was accepted by the BBC, and he began work on Entertaining Mr. Sloane, his first full-length play.

As if to commemorate his newfound literary success, Orton reinvented himself, changing his name to Joe so that he would not be confused with John Osborne, another young playwright. The new Joe Orton was thirty-one years old when Entertaining Mr. Sloane opened in 1964. His arrival on the London stage so impressed veteran playwright Terence Rattigan that he proclaimed Sloane "the most exciting and stimulating first play I have seen in thirty odd years of playgoing." Putting his money where his admiration was, Rattigan invested in the transfer of Sloane to a West End theater where it became a commercial hit before going on to productions around the world and being made into a film and television play.

The London critics received Sloane, the plot of which revolves around a brother’s and sister’s attempt to seduce their father’s murderer, with heated indignation. Orton warned to the reviewers by writing letters to the editors of local newspapers condemning his own play in the assumed name of Mrs. Edna Welthorpe. "As a playwright for forty years," Orton wrote in one Welthorpe letter that was printed in the Daily Telegraph, "I sincerely agree with your critic in his condemnation of Entertaining Mr. Sloane. I myself was nauseated by this endless parade of mental and physical perversion. And to be told that such a disgusting piece of filth now passes for humor. Today’s young playwrights take it upon themselves to flaunt their contempt for ordinary decent people. I hope that the ordain decent people of this country will shortly strike back!

Before the English public could mobilize its defenses, Joe Orton became firmly entrenched on the theatrical front. With Loot (produced in 1963), The Eppingham Camp (1966), his version of The Bacchae, The Good and Faithful Servant (1967), Carousel of Gaiety (1968), and What the Butler Saw (1969), Orton secured his position as the quintessential playwright of the sixties by discovering and brilliantly exploiting the possibilities of black comedy. He attacked every institution and figure of authority on the horizon with a sharply pointed pen, drafting in his aid classic farcical form to fortify his camp. He took violence, corruption and decadent sexuality as his thematic

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ally and entered the dramatic fray with Dionysian delight. "In a world run by fools," Orton wrote, "the writer can only chronicle the doings of fools or their victims. And because the world is cruel and heartless, the writer will be accused of cruelty and heartlessness. If he thinks that the world is not only cruel and heartless, but funny as well, he has given his critics an extra brick to throw and will be accused of not taking his subject seriously. But laughter is a serious business and comedy a weapon more dangerous than tragedy."

With Loot, written between June and October 1960, Orton approached the subject of death and engaged society's most feared taboo in a hilarious dark farce. Originally called Funeral Games (a title later reassigned to a television play) and then tentatively dubbed Comedy of Horrors, Loot was finally named by Kenneth Halliwell in playful imitation of the kind of whoodies Orton dreamed of writing. "I was writing a comic farce of things normally treated as tragic," Orton explained, continuing to develop his theory of comedy. "Farcie is higher than comedy in that it is very close to tragedy. You're only got to play some of Shakespeare's tragedies straight and they are nearly farcical. All gradations of theatre between tragedy and farce—light comedy, drama—are a load of rubbish."

While working on Loot, Orton met Kenneth Williams, a popular English actor and comedian, and decided to shape the character of Truscott to fit his new acquaintance. As a result, the farce which had originally centered on the figure of Fay, the gold-digging killer nurse, now came to revolve around Detective Truscott in whose hands authority becomes a lethal weapon. Orton's model for such a public servant gone round the bend was the real life Detective Sergeant Harold Challenger whose strange case was filling the newspapers of the day. Challenger, once regarded as the very model of a modern policeman, had gotten carried away in his desire to see justice done and developed his own rather unconventional methods of law enforcement. An investigation of charges against him turned up evidence that on many occasions he had planted weapons on suspects, fabricated charges against them and beat them up. Challenger, who was found to have been responsible for the piling of hundreds of innocent persons, had once walked seventeen miles in the pouring rain as part of a self-imposed physical fitness program and then instructed his wife, "If anyone tells you that I am going to have a nervous breakdown, you..."
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But Orton was not concerned that the violence in his play be acceptable or that God be seen as a simple comedy. “Unless God is directed and acted perfectly seriously, the play will fail,” he wrote in retrospect after the touring production closed. “Ideally it should be nearer The Homecoming than I Love Lucy. Don’t think I’m a snob about I Love Lucy. I’ve watched it often. I think it’s very funny. But it is purely aimed at making an audience laugh. And that isn’t the prime aim of God. It’s important to get the subject of the play right. The play shouldn’t be too long giggle — there should be depths.”

After the success of God’s provincial tour, no West End manager would touch it. Depressed and embittered, Orton did little writing for the rest of the year. “After God folded on tour,” he said, “there was a long period when I didn’t do anything at all.”

God finally received its London premiere in September 1966 with a newly streamlined and polished script. The Lord Chamberlain, whose powers of censorship were to be completely abolished two years hence, had reviewed the play and allowed most of its original cuts to be reinstated. Under the direction of Charles Marowitz the play was now treated straightforwardly and realistically. At rehearsals of God, Marowitz later recalled, “Orton took great interest in the black devices: the corpse, the coffin, the dead woman’s clothes, the glass eye. He was childishly delighted with the prosthetic business that had been devised with the glass eye at the end of the first act.”

Orton’s delight was increased by God’s reception by the London critics. The new play was described by the Sunday Telegraph as “the most genuinely quickwitted, pungent and sprightly entertainment by a new young British playwright — a hit for a decade.” The critic for the Observer called Orton the “Oscar Wilde of Welfare State genitality” and declared that God “establishes Orton’s niche in English drama.” Taking his hard-earned success in stride, Orton gave the press his own assessment of his new play: “The best thing about God,” he said immediately, “is the quality of the writing.”

In November God moved to a larger West End theatre where it went on to play over four hundred performances. The hit play was quickly published, preceded by an epigraph from Shaw’s Missalliance that begins, “Anarchism is a game at which the Police can bestate you.” Orton was further vindicated in his eighteen-month struggle to serve the honor of his play when God was produced in a dozen countries over the next year and awarded the London Evening Standard award for...
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the Best Play of 1966. Taking time off from the writing of What the Butler Saw, Orton attended the award ceremony and told the convention, "Most people think Loot is a fantasy but the police know it's true."

Loot also received the Plays and Players Award for Best Play of the Year which caused some controversy among the magazine's readers. Orton reincarnated the debate and wrote the magazine under his Edna Welthorpe pseudonym, calling Loot "a piece of indecent tombolery" and maintaining that "these plays do nothing but harm our image abroad by presenting us as the slaves of sensation and unnatural practices."

In a more serious mode, Orton responded to charges that his play was sensational in its treatment of societal taboos by saying, "I have a great reverence for death but no particular feeling for the little dust of a corpse. And the family is strongly Roman Catholic for the traditional farcical reason that they must be respectable and believable—and there are no equivalent outward trappings in a Protestant household to establish the air of religious respectability." Of the offense so many people took to a play in much of which the action centers around a coffin, Orton said: "If you're absolutely practical—and I hope I am—a coffin is only a box. One calls it a coffin and once you've called it a coffin it immediately has all sorts of associations." The playwright's final word on those who charged that Loot was in exceedingly bad taste was, "The kind of people who always go on about whether a thing is in good taste invariably have very bad taste."

The film version of Loot made in 1970 was no more successful than the first American production of the play which opened on Broadway in 1968 and closed after twenty-three performances. Before his death Orton had predicted failure for the American production. "Who cares what the Americans do—as long as they pay plenty of cash they can play Loot in the Middle of Times Square," he said with growing business acumen.

While Orton was out in the world taking care of the business of comedy, tragedy was looming at home. During the four years in which he achieved his success, tension had built up between Orton and his lover Kenneth Halliwell. Much to Halliwell's discomfort the roles in their relationship had reversed themselves. Orton was now the top dog with money and fame and an increased sense of self-worth that allowed him to put his unhappy childhood in the past. But Halliwell couldn't catch a break. His own writing was going nowhere and an exhibition of his paintings flopped. He believed, with some justification, that he had created Joe Orton and feared, again with cause, that Orton might be planning to leave him. His already manic fits of depression deepened when Orton's new circle of friends began referring to him as "Mrs. Orton." During their last year together the two men argued so frequently that oaths and curses lost their ability to sting. The dam holding back Halliwell's anxiety finally burst during a holiday in Morocco where he became so violently angry with Orton that he knocked a pencil from his lover's hand and hit him above the head in a fore-shadowing of the gruesome scene to come.

The night of August 8, 1967 began as a quiet evening at home for Halliwell and Orton and ended in mayhem. Sometime between two and four in the morning, without any struggle that would have been overlooked by the neighbors, Kenneth Halliwell murdered Joe Orton. After bluezing Orton with hammer blows so furious that his skull was cracked open, Halliwell dispatched himself with twenty-two Nembutals and a glass of grape-fruit juice. It was not until midday that the two men's bodies were found along with Halliwell's suicide note. Left on top of the red binder that contained Orton's diary, the note said: "If you read this diary all will be explained."

The tone of Joe Orton's funeral was set with the playing of his favorite song, the Beatles' "A Day in the Life." Harold Pinter, who had once described Orton as a "bloody marvelous writer," addressed the assembled mourners and then Donald Pleasance read the ode he had composed entitled Hilarium Mortanum. It: "There's all sorts of things that can't be explained," Orton had written in his journal which he optimistically called Diary of a Somebody. "I don't know what we're all doing here. It all seems very ridiculous but I presume there must be a purpose." Orton's revels now were ended and his life was providentially merged with his art. To the strains of Chante de Lumiose Orton's body was cremated and his ashes were mixed with those of Kenneth Halliwell's before being scattered to the wind."

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UNCLE VANYA
by ANTON CHEKHOV
translated by Pam Gems

the cast
MARINA, the old nurse
JOAN CROYDON
MIHAEL IVOVITCH ASTROP, a doctor
PETER DONAT
IVAN PETROVITCH VOYNTSKY (Uncle Vanya)
DAKIN MATTHEWS
ALEXANDR VLADIMIROVITCH SEREBRYAKOV, a retired Professor of arts
WILLIAM PATRICKSON
YELENA ANDREYEVNA, his second wife
DEBORAH MAY
SOFYA ALEXANDROVNA (Sonya), the Professor's daughter by his first wife
BARBARA DRICKSON
ILYA ILYITCH TELYEGIN (Waffles), an impoverished landowner
JAMES EDMONDSO;
MARYA VASSILEYEVNA, widow of a Privy Councillor, mother to Uncle Vanya and to the Professor's late first wife
MARIAN WALTERS
YEFIM, a workman
JEREMY ROBERTS
SERVANTS
NANCY CARLIN, JOHN DAVID CASTELLANOS, RICHARD CRONG, CASEY DAILY,
ARThUR P. GREER, MICHELLE MORAIN

Directed by
HELEN BURNS &
MICHAEL LANGHAM

Associate Director
EUGENE BARCONE
Scenery by
RALPH PUNCELO
Costumes by
MICHAEL CASEY
Lighting by
DUANE SCHULER

The action takes place on the country estate belonging to Professor Serebryakov

ACT I
Scene 1: The terrace, early afternoon
Scene 2: The dining room, that night

ACT II
Scene 1: The drawing room, afternoon, a month later
Scene 2: Uncle Vanya’s room, that evening

There will be one 12-minute intermission

UNDERSTUDIES
Marina—Deborah Mitchell, Antonio—Lawrence Wecht, Vanya—Bruce Williams,
Professor—Joseph Reid, Telyza—Frances Tacker, Sonya—Laura Ann Wostbrok,
Waffles—Harold J. Surratt, Marya—Nancy K. Houlck, Yefim—Allen Fletcher

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FROM WOOD DEMON TO UNCLE VANYA

Toll oaks from little acorns grow.
Although this platite is never
uttered by Doctor Astro, the character in
Anton Chekhov’s Uncle Vanya, a
rural landowner who dreams of green forests, it
humbly applies to the drama’s three great
characters: Vanya, Astrov, and
Sergeyev. Years before Chekhov
composed his lyrical lament for lost ideals,
Uncle Vanya, he had written a play in
which his masterpiece would later be
honed. The Wood Demon, a
rather rough-edged comedy, stands
today as a testament to the Russian mas-
ter’s ability to cultivate a distinct idea
and nurture it to full artistic maturity.

While The Wood Demon was still a
work in progress, Chekhov prevailed
to two actor friends for benefits perfor-
nances in Moscow and St. Petersburg.
The play was passed by the censure
but rejected by the Dramatic Literary
Committee of the St. Petersburg
Alexandreine Theatre. The
committer’s report stated that the
politics of the play were not at issue, it simply
lacked sufficient artistic merit to be
produced.

What in The Wood Demon so offended
Chekhov’s detractors and friends alike?
On its face the play is a harrowing com-
edy of manners. The plot revolves
around the main character Michael
Khrushchno’s romanticizing of his
cousin Sonia who is also being pursued
by Zheleznik, a wealthy and gossipy
boor. In order to protect their respected
and doctor whose love of nature has grown into
an obsession with the preservation of
Russia’s forests and earned him the
nickname Wood Demon. Sonia’s wid-
owed father, the aging and insufferable
Professor Serebryakov, has taken as his
second wife the beautiful Yelena,
Although treated indifferently
by her husband, Yelena is adored
by Sonia’s Uncle George, and also
desired by Theodore, a minor
character. In one of the play’s more
awkwardly crafted scenes a conven-
tedly discarded bill doux is found in the
house. Addressed to Yelena and
signed by Vanya, the letter seems to
suggest that a romance is being
conducted between the two. Round and round the
lovers, rolled and be-loved go until
Serebryakov decides to upset the
play’s climax. The Professor’s proposal to sell the estate
owns, which Vanya has managed
and where he has lived with his mother for
the last twenty-five years, sends Un-
cle George offstage in anger and de-
spair. Very melodramatically but
hardly surprisingly, Vanya, with his
wretched existence, Yeu-
shinsky shoots himself dead.

The last act of The Wood Demon is set
at a water mill near the Serebryakov es-
tate. A rustic character named Dyadiv
has been biding Yelena for the past
fortnight because she feared that his
suited liaison with Voinysky would
be used to explain his suicide. The
entire cast of principals assembles at the
water mill for a picnic, Voyinskiy’s
death having reformed all of their
villainous impulses. The announcement
December 1889 to uniformly bad no-
tices and closed after three perfor-
nances. Finally accepting The Wood
Demon’s fate, Chekhov sank into a deep
depression and spoke of abandoning
writing. But his friends did not inter-
meddle with his desire to write
dramas,” he said. “I don’t care for the
work.”

Precisely when Anton Chekhov
trans-
formed The Wood Demon into Uncle
Vanya is not known. The first time
the play was referred to as Chekhov’s
respondence is in 1896 when he an-
nounces to his publisher that a play
“no one on this earth knows” is com-
pleted and ready for publication.

Remaking the old play into the new,
Chekhov cut The Wood Demon’s
rest and reduced the number of
characters to nine. The Serebryakovs—
Professor, Sonia, and Vanya—were retained as central char-
acters as was Uncle George. Less
Vanya, The Wood Demon whose name
was changed from Khrushchno to
Astrov and Theodore who was rebuffed
and given a diminished role to play.
Four characters were cut, and
though some of their lines were
assigned to other characters. The
new role created in the rewriting pro-
cess was that of the old nurse Marina
who guards the科技园 of a gentle
and the continuity of domestic life.

The entire second act of The Wood
Demon was transferred to Uncle

Vanya’s character having undergone
minimal changes. Some scenes from the
first and third acts were used in the
play, the most significant change occurring at the
act curtain where Vanya’s
suicide is not revealed to the audience but metamorphosed into an action that bespeaks the
frustration and impotence the character feels at his life’s
economic and social existence. Instead of killing himself, Vanya
—acting on a suggestion from Serebryakov but
deprived of his anticipated murderer. Unlike The Wood
Demon, in which the resolution of conflict be-
 tween characters was possible,
Uncle Vanya’s conflicts would
contain no such easy ways out. Every
character in the new play is left to bear
the unhappy burdens of their lives
with little hope of satisfaction to look
forward to the end of The Wood Demon. hardy any of which was taken
from the earlier play, makes this point
clear. There are no intentionally
united couples to give the play a happy
ending, all romantic love revealed in the
previous three acts remains unre-
quilted as the characters settle back
into the patterns of their old lives, acqui-
ings in the boredom and sadness that is their lot. “We must go out,”
says Vanya. (continued on p 6)

HOW TO HAVE YOUTHFUL EYES.

Preventative aging. It’s the action you start now to
keep a youthful face for as long as possible. Some of
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CLARINS has created a new era of professional
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postpone the signs of premature aging. They are
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A woman’s most intriguing aspect—her eyes—is also her most betraying! Because the skin around
and the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external ag-
gressions. As a result, circles, bags, and shadows may appear. Next step: stop of premature aging
such as wrinkles, puffiness and dark circles.

WHAT YOU SHOULD AVOID

1. Oils or heavy creams should never be applied. The
skin in this area is mucous tissue and actually “puffs-
up” when products with high oil content are used.
2. Do not apply eye make-up directly onto
the skin, as this will cause the skin not to tug or
pull area during make-up application and removal.

WHAT YOU SHOULD DO

1. Toss, Confinage (soothing, softening).
2. Toss, tono-extract, amino acid liquid (whitening).
3. Bi-organic extract (acidifying, anti-ageing)

APPLICATION

1. DRY MAKE-UP REMOVAL

EYE CONTOUR BALM

How to use CLARINS on controlling the first signs of aging.

EYE CONTOUR BALM with Plant Extracts

- Helps reduce bags, circles and
small lines.
- Revitalizes the perimetr.
- Soothes when wearing glasses or contact lenses.
- Totally greaseless.
- For all skin types.

EYE CONTOUR BALM with Plant Extracts

- Helps prevent aging marks around eyes.
- Firms and reconstitutes the derm.
- Moisturizes and renews the epidermis.
- Moisturizes, soothes and
renews.
- Non-greasy.

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80% PLANT EXTRACTS
- Camomile, Confinage
- Witch hazel (astringent)
- Astringent (white)
- Moisturizing (hydrating)

ACTION

Remove eye make-up carefully to prevent swelling and
make-up from sticking.
- Helps strengthen lashes and
makes them softer.
- Protects the elasticity of the
eyes—the sign of life!
- Refreshes and renews.

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remover
- CLARINS eye make-up
remover
- Confinage, White
- Toss, tono-extract, amino acid
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- Proteos, Confinage (whitening)
- Camomile
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PROOF

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- Toss, tono-extract, amino acid
- Bi-organic extract (acidifying, anti-ageing)
- Proteos, Confinage (whitening)
- Camomile

CLARINS - THE SPECIALIST IN SKIN BEAUTY CARE.
I. MAGNIN
WOMAN TO DEMON TO UncLE YVANA

All oaks from little acorns grow. Although this platitude is never uttered by Doctor Astro, the character in Anton Chekhov’s Uncle Vanya, the dreams of green forests, it hardly applies to the drama the god of forest in-habits. Years before Chekhov composed his lyrical lament for lost ideals, Uncle Vanya, he had written a play upon which his masterpiece would later be based. The Wood Demon, a rather rough-edged comedy, stands today as a testament to the Russian master’s ability to cultivate a diabolical idea and nurture it to full artistic maturity.

While The Wood Demon was still a work in progress, Chekhov presented it to two friend actors for benefits performance in Moscow and St. Petersburg. The play was passed by the censure board but rejected by the Dramatic Literary Committee of the St. Petersburg Alexander Theatre. The committee’s report said that the politics of the play were not at issue, it simply lacked sufficient artistic merit to be produced.

What in The Wood Demon so offended Chekhov’s detractors and friends alike? On its face the play is a harmless comedy of manners. The plot revolves around the main character Michael Khrushchov’s romance with the renowned actress Sonia who is also being pursued by Zheleznik, a wealthy and gossipy bore. Both the actress and the doctor whose love for nature has grown into an obsession with the preservation of Russia’s forests and earned him the nickname Wood Demon. Sonia’s widower, father, the aristocratic and insatiable Professor Serebryakov, has taken as his second wife Olga, the beautiful and also desired by Theodore, a minor character. In one of the play’s more awkwardly crafted scenes a conveniently discarded bill-doux is found in the garden. Addressed to Valia and signed by Voinysky, the letter seems to lessen the tension between the two. Round and round the lovers, alleged lovers and would-be lovers go until Serebryakov old-tetes the play’s climax. The Professor’s proposal to sell the beautiful and lovely, which Voinysky has managed and where he has lived with his mother for the last twenty-five years, sends Uncle George offstage in anger and despair. Very melodramatically but hardly by any person, Voinysky shouts himself dead.

The last act of The Wood Demon is set at a water mill near the Serebryakov estate. A rustic character named Dyadkin has been bidding Voinysky for the past fortnight because he feared she had supposed liaison with Voinysky would be used to explain his suicide. The entire cast of principals assembles at the water mill for a picnic, Voinysky’s death having revealed all of their villainous impulses. The announcement of December 1889 to uniformly bad notices and closed after three performances. Finally accepting The Wood Demon’s fate, Chekhov sank into a deep depression and spoke of abandoning dramatizing altogether, "I do not intend to write dramas," he said. "I don’t care for the work."

Precisely when Anton Chekhov transformed The Wood Demon into Uncle Vanya is not known. The first time the new play is referred to in Chekhov’s correspondence is in 1896 when he announced to his publisher that a play "no one on this earth knows" is completed and ready for publication.

Remaking the old play into the new, Chekhov cut The Wood Demon’s last by a third and reduced the number of characters to nine. The Serebryakovs—Professor, Alexei, Maria, Vanya, and Sonia—were retained as central characters as was Leonid. Dyadkin and Yelena, the Wood Demon whose name was changed from Khrushchov to Astrov and whose character was redefined. Given a diminished role to play. Four characters were reduced, though some of their lines were assigned to other characters. The original drag role created in the rewriting process was that of the old nurse Marina played by Elizaveta and the continuity of domestic life.

The entire second act of The Wood Demon was transferred to Uncle Vanya in minimal changes. Some scenes from the first and third acts were used in the new play, the most significant change occurring at the third act curtain where Vanya’s suicide attempt is transformed into an act of murder that bespeaks the frustration and inhumanity the character feels have descended upon his life. Instead of killing himself, Vanya commits a different act of murder, that of septuagenarian Astrov, but parthetically bitches the attempted murder. Unlike The Wood Demon, in which the resolution of conflict between characters was possible, in The wood Demon, the life of the world would contain no such easy ways out. Every character in the new play is left to bear the unhappy burdens of their lives with little hope of satisfaction to look forward to. The act of Uncle Vanya, hardly any of which was taken from the earlier play, makes this point clear.

There are no preternaturally united couples to give the play a happy ending, all romantic love revealed in the previous three acts remains unre- quited as the characters settle back into the patterns of their old lives, acquiescing in the boredom and sadness that is their lot. "We must do," says (continued on p 68)
A myriad of elements contribute to the success of a fund-raising auction. Clearly, one of the most significant is the auctioning itself. The “Act 1” Auction Gala, to be held March 12 in the Garden Court of the Sheraton-Palace Hotel, is fortunate to have at its helm the expert services of Butterfield & Butterfield, this city’s pre-eminent auction house.

“B"utterfield is strongly rooted in San Francis"co,” says owner and President Bernard A. Osher. “We’re pleased and proud to provide this kind of pro bono service for A.C.T., an organization that we feel is highly beneficial to our community.” With Butterfield’s participation, the “Act 1” endeavor is in excellent hands. According to Mr. Osher, the auction house is the oldest such company in the West, and one of the oldest in the country. It was founded in San Francisco in 1865, and has been in continuous operation since, becoming the largest auction establishment outside of New York City. Its structure is highly depersonalized, with specialties in paintings, jewelry, Oriental art and rugs, furniture, arms, and armor. The company issues informational and pictorial catalogs in each of these areas, as well as presenting items at live auction. In addition, Butterfield & Butterfield is “the last true estate auctioneer,” according to Mr. Osher, “so that we are able to put up for specialized sale every article contained in the house.” Besides these distinctions, the company has established many world records for item values brought by auction items. Butterfield employs the largest contingent of personal property appraisers in the West on its staff of approximately 65. Among these considerable ranks is Senior Vice President and Director of Fine Arts Peter Fairbanks, who will serve as “Act 1’s” guest auctioneer on March 12. When A.C.T. first approached him about the idea of handling the “Act 1” event, Mr. Fairbanks responded with enthusiasm, having successfully managed similar fund-raisers for the New York City Ballet, the Metropolitan Opera and the Oregon Museum of Science and Industry, among others. When undertaking such affairs, he says, the actual auctioneering is the simplest element. Advance preparation is by far the most complex, helping to structure the evening’s program, organizing and appraising auction items, producing a catalog for advance bidding, listing bids and compiling records once the event is completed.

Fairbanks came into the field of auctioneering with a bachelor’s degree in Greek language, art and archeology. He trained in London for one and a half years with the renowned firm of Sotheby’s, and served as an art specialist with William Doyle Galleries and Phillips Auctioneers before joining Butterfield & Butterfield. In his present position, he has overseen the rapid growth of the painting department. Fairbanks’ first experience at the auction block came suddenly—when he was unexpectedly told to “just get up and do it!” He began by selling his first item back wards—from $100 for the first bid to $500 for the next. The audience approved unanimously. “A good auctioneer,” he says, “is comfortable with the monologue he must give ‘on stage.’ Essentially, he is presiding over a forum of debate between bidders, and must cultivate a rapport with his audience. If any sort of antagonism arises, the auction will be a disaster.”

According to Mr. Fairbanks, an auction such as “Act 1” is an excellent means of fund raising. The success of such events is due largely to “the excitement of the unknown. The live buying experience makes it a bit of a gambling place.” Thanks to the generous spirit of Butterfield & Butterfield, the “Act 1” Auction Gala promises to be just that.

Auctioneer Peter Fairbanks recommends that now is the time to make both corporate and individual auction donations, in order to receive maximum publicity and advance interest. Here are some more examples of splendid items acquired by “Act 1” thus far:

- Mill Valley Imports has donated a fully equipped BMW 528i sports sedan.
- Venice Simpson Orient Express has donated a Venice-to-London excursion for two.
- Paul Newman has donated his own wristwatch.
- A week’s deluxe accommodations for two at the King George Hotel in Athens, Greece, has been contributed by Mr. Sorocrates B. Calcanis.
- Congressman Willie Brown has offered to host lunch for four.
- Monsieur Roger Vergé has donated a week’s resorting for two at the L’Ecole du Moulin in Mougots, France.
- A week for two at Claridge’s in London, with dinners at the White Elephant, Wallow and Chelsea Rendezvous, and tickets to three shows of buyer’s choice, has been donated by an anonymous supporter.
- Restaurant and wine critic Robert Fittinigan has offered to conduct a private tour of selected wineries.
- Hotels Tabarrar and Bora Bora have donated a week’s resorting in Tahiti, including four nights in Papere and three nights in Bora Bora.
- The Cuemavaca Yacht Club has contributed one week for two, including court time.
- Concierye Livery Service has donated a Rolls Royce tour in the Wine Country for two.
- A week’s vacation for two, including six nights at the Clayley Lodge and roundtrip private air transport has been donated by Mr. George Gund.
BUTTERFIELD PUTS ITS EXPERTISE ON THE BLOCK FOR "ACT I" AUCTION

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- Monique Roger Vergé has donated a week's enrollment for two at the L'Ecole du Moulin in Mougots, France.
- A week for two at Claridge's in London, with dinners at the White Elephant, Waileon and Chelsea Restaurant, and tickets to three shows of buyer's choice, has been donated by an anonymous supporter.
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- A week's vacation for two, including six nights at the Fairley Lodge and roundtrip private air transport has been donated by Mr. George Gund.

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Call 771-3880 ext. 245 to charge your donation to AMEX, Visa or MC, or send your check to:

Fundraising Team for A.C.T.
450 Geary Street
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In the good old days there was lots to be tense about. The Ice Age was coming. You might be run over by a mammoth. Your cave might cave in on you. But no one suffered from high blood pressure.

Why? First, because you could work out all your anxieties by pounding rocks, chewing animal skins and running around a lot in the fresh air.

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If you were really lucky, you lived near the Perrier spring, somewhere in the south of France. Because that sparkling fresh and salt-free refreshment was just the thing after a hard day's hunt. It was earth's first soft drink.

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Get a place that looks straight out onto the Bay, so that the tugs and steamers seem headed right for your window. Watch the sun rise over the Bay Bridge. Look out at bright patterns of city lights. Or the hillside gardens on Telegraph Hill.

101 Lombard makes the best of the prettiest city in the world. Its interiors are also something to see. The big, roomy rooms, the wood-burning fireplaces, sunny decks and patios, finishing touches of marble and glass. There's an acre of private grounds, a pool, plenty of indoor parking.

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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 673-6440.

Mail Orders—Write A.C.T. at 550 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies hand out tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present to your local agency to get your tickets. NOTE: If you buy tickets through your local agency, you’ll need to present your ticket at the box office prior to the performance. A C.T. ticket buyer will not deliver your tickets to you. For information call 673-6440 or 971-6438 or 771-6480 (Voice).

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

A.S.L. at A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 971-6438 or 771-6480 (Voice).

Special thanks to Steven Fritsch Ruder for his hard work and excellent performance in the interpreting of each show.

CHILDREN
Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

CREDITS
Larry Merkle and Dennis Anderson for A.C.T. photography; special thanks to Herbert Benard and staff of Herbert's Furs Inc. for fur storage and services.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending an A.C.T. production. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 971-6480.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. Shop is in a collection of recipes from the kitchens of the A.C.T. family; available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merbird or Emilza at the Conservatory office (771-6480).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

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BY THE STARS WHO MADE THEM FAMOUS.
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BOX OFFICE TICKET EXCHANGE

A C . T.

and Donation Policy

Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to the performance. If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL TO THE THEATRE

A C . T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES

Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments.

Wheelchair Access

Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

A.C.T. at A.C.T.

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Group discounts are available to groups of 20 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-5880.

GIFT IDEAS

Gifts available from A.C.T. The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $14.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL

WITH A FAMILY

This is what Conservatory students coming to A.C.T. on other parts of the country say they miss the most. Please— if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emily at the Conservatory office (771-5880).

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by Paul Osborn

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by Marsha Norman

A suspenseful saga of passing fancies and changing times in which an outlaw, a dreamer, a rancher and a former dance hall queen recreate the romance of the Old West. Opens Apr. 12.

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**FEBRUARY**

**MARCH**

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A CHRISTMAS CAROL
by Charles Dickens

UNCLE VANYA
by Anton Chekhov
CLOSING MARCH 19

LOOT
by Joe Orton
CLOSING MARCH 19

MORNING'S AT SEVEN
by Paul Osborn
OPENING MARCH 15
CLOSING APRIL 16

THE HOLDUP
by Marsa Norman
OPENING APRIL 12
CLOSING MAY 7

CONSERVATORS OF THE AMERICAN ARTS

Each Spring, the American Conservatory Theatre confers honorary degrees upon individuals who have made significant contributions of time, money and knowledge to the State of the American Arts. These degrees—Conservator of the American Arts and National Treasurer—honor their recipients for their lifetimes of dedication and service toward conserving the arts, in the literal sense of those who work to keep American arts from damage or waste.

A.C.T. has conferred the honor or National Treasurer only once, on the late Edith Skinner, who developed the Skinner Technique of Speech for Actors, considered to be the standard in the English Speaking Theatre.

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*decayed

WAGNER FOUND ALIVE IN SEATTLE

SEATTLE, WA—One hundred years after widespread reports of Richard Wagner's death, the noted German composer has been discovered alive and living in Seattle, Washington. According to Glynn Ross, General Director, Seattle Opera is responsible for bringing Wagner back to life with their world-famous production of The Ring of the Nibelung.

"The Ring," presented exactly as Wagner conceived it, in its entirety, sung in both German and English, and in the great Romantic tradition, is ample proof that Wagner is in extremely good health at Seattle Opera," says Ross.

Those wishing to witness the miracle of Wagner's rebirth on the one hundred anniversary of his supposed death, should make reservations now for The Ring, July 23 - August 6, 1983.

Seattle Opera, Pacific Northwest Wagner Festival, P.O. Box 9248, Seattle, WA 98109, 206/447-3503.

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Opening April 12
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Actor Theatre of Louisville, American Conservatory Theater, San Francisco; Arena Stage, Washington, D.C.; The Cleveland Play House, The Goodman Theatre, Chicago; The Guthrie Theater, Minneapolis; Long Wharf Theatre, New Haven; Seattle Repertory Theatre.
WILLIAM BALL (General Director) founded the American Conser-
vatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespeare festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actors’ Work-
shop, Washington, D.C.’s Arena Stage, San Diego’s American Shakespeare The-
atre, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D’Annunzio and Outer Critics Circle’s Award. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After di-
recting at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natale Per-
rousu, with composer Lee Hoiby, based on A Month in the Country. In 1961, he directed Tartuffe and a stag-
ing of Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters. A produ-
cate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation direc-
torial grant and an NEA/TCG Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosmersrock and Golden-
sire Are Dead, Caesar and Cleop-
atra, The Conductor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard II, Jumpers, Equus, The Bourgeois Gentleman and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, includ-
ing The Taming of the Shrew, for which he received a “best director’s” nomination by the Television Critics’ Circle. He also works as a teacher in A.C.T.’s Conservatory programs. He ac-
cepted an Antoinette Perry (Tony) Award for the company from the Ameri-
can Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon Univer-
sity presented him with an honorary doctorate degree.

JAMES B. McKENZIE (Executive Pro-
ducer, A.C.T.) celebrates his 16th sea-
son with A.C.T. Mr. McKenzie has pr-
presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has pro-
duced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the West-
port Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country’s oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 na-
tional tours of Broadway plays. In ad-
dition, he has produced a variety of seasons in regional, summer and win-
ter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Pa-
per Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale; Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Ken-
tucky; Arena Stage in Long Island; Coconut Grove Playhouse in Miami, the Dobbs Ferry Playhouse in New York, and others. His producing com-
pany has toured well over 800 produc-
tions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York The-
atres and Producers, the Council of Summer Theatres, the legitimate Inde-
pendent Theatres of North America, and the Independent Booking Organi-
zation. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors’ Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endow-
ment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Off-
shore Racing Club of America, the Co-
thians and the U.S. Yacht Racing Union.

ALLEN FLETCHER (Conservative Di-
rector, A.C.T.) spent four years at the American Shakespeare Festi-
val in Stratford, Connecticut, two of these as Resi-
dent Director and Director of the training program and two as Artistic Di-
rector. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakes-
pearean Festival, San Diego’s Old Globe Theatre, the New York City Op-
era, the A.P.A., The Long What The-
atre in New Haven, and the Pacific Conser-
vatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cle-
papna, Othello, Madam Bovary, The La-
tent Heterosexual, The Hot L Balti-
more, The Miner, The Ruling Class, A
Bad Person Singular, Heartbreak House, Romeo and Juliet. A History of the American Film, Another Part of the
Forest, the world première of Ten-
nessee Williams’ This Is (An Entertain-
ment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A. -U.S.S.R. Cultural Exchange Program as well as A.J. Wilder’s, which toured Hawaii and Japan, I Remember Mama, and Mourning Becomes Electra. Mr. Flet-
er has also translated and di-
rected numerous other plays for A.C.T., including, An Enemy of the People, A
Doll’s House, Pillars of the Commu-
nity, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Direc-
tor) has an integral role in A.C.T.’s develop-
ment since his ar-
ival 12 years ago. With a B.A. in En-
lish and drama from Dartmouth and an M.F.A. in Theatre Administra-
tion from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physi-

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Opens February 18th at Selected Theatres

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 35 years, he has served as an Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrdno de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Raab and Francis Ford Coppola. Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of Cyrdno de Bergerac, The Taming of the Shrew and A Christmas Carol.

HELEN BURNS (Guest Director) began her theatrical training at London's Royal Academy of Dramatic Art. She has appeared with the Royal Shakespeare Company, the National Theatre of Great Britain, the Bristol Old Vic

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Produced by ALBERT WHITLOCK, FILM , BILL BUTLER, A.C.S.
Directed by JENNINGS LANG
Executive Producers: JEREMY PAUL KAGAN - A UNIVERSAL PICTURE

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cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conductor, A Doll's House, The Matchmaker, Pillars of the Community, Peer Gynt. Deuce, The Iliad, 5th of July, Ab, Wilderness!, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew: Street Scene and The Master Builder.
In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long term Concert Van Tours program presently underway.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T, who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrans and Guildenstern Are Dead.

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and the Young Vic and with husband Michael Langham became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Burns won an award as best actress for TV in Canada as well as several nominations for her New York performance in Care's Play and for her role in the film "The Changeling" with George C. Scott. Her directing experience includes student productions at the Central School in London, the Juilliard School in New York and the National Theatre School in Canada. She has directed in Sheffield, England, and at the Lincoln Center Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the "Summertime Festival" of that city.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut last season with the production of The Brooming Version and Black Comedy. More recently, he directed the summer production of Romeo and Juliet at the Utah Shakespeare Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Ring Round the Moon, Taste of Honey, Romeo and Juliet and Much Ado About Nothing. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

DAKEN MATTHEWS (Resident Director) makes his Geary Theatre directing debut this season with the production of The Chalk Garden. In addition to previous directing credits, he is an actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, as well as Berkeley Shakespeare Festival's production of The Winter's Tale.

KEN RUTA (Guest Director) was a leading actor with A.C.T. during its first six seasons in San Francisco, and was last seen on the Geary stage in the award-winning Broadway production of The Elephant Man. While a member of our company, he appeared in over 17 productions, including Williams Ball's original Under Milkwood. Mr. Ruta's stage credits also include performances in A Man for All Seasons and Saint Joan at the Ahmanson Theatre in Los Angeles. An original company member with the Tyrone Guthrie Theatre in Minneapolis, he held parts in over 35 productions in seven seasons, and served as Associate Director for the theatre from 1976 to 1978. At San Diego's Old Globe Theatre, he directed the award-winning productions of The Taverns, Lion in Winter and The Comedy of Errors. Mr. Ruta also has appeared in television and film and most recently revived his musical career, appearing as an operatic soloist with the Minnesota Orchestra under Neville Marriner and Leonard Starkin. He has performed with the Lyric Opera of Chicago in its productions of Aida and Nabucco and Die Fledermaus.

MICHAEL LANGHAM (Guest Director) made his dramatic debut immediately after World War II in British and European theatres. From 1945 to 1967, he was Artistic Director of the Stratford Shakespearean Festival of Canada. In 1971, he joined the Guthrie Theatre in Minneapolis, where he served as Artistic Director until 1977. Mr. Langham has directed plays in London's West End, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently Director of the Juilliard Theatre Center in New York City.

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and the Young Vic. The husband of Michael Langham became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Burns won an award as best actress for TV in Canada as well as several nominations for her New York performance in Cat's Play and for her role in the film "The Changeling" with George C. Scott. Her directing experience includes student productions at the Central School in London, the Juilliard School in New York and the National Theatre School in Canada. She has directed in Sheffield, England, and at the Lincoln Center Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the "Summerfest" of that city.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut last season in the productions of The Brooming Version and Black Comedy. More recently, he directed the summer production of Romeo and Juliet at the Utah Shakespeare Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Ring Round the Moon, Taste of Honey, Romeo and Juliet and Much Ado About Nothing. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

DAKIN MATTHEWS (Resident Director) makes his Geery Theatre directing debut this season with the production of The Chalk Garden. In addition to previous directing credits, he is a writer, playwright, translator, dramatic and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, as well as Berkeley Shakespeare Festival's production of The Winter's Tale.

KEN RUTA (Guest Director) was a leading actor with A.C.T. during its first six seasons in San Francisco. and was last seen on the Geery stage in the award-winning Broadway production of The Elephant Man. While a member of our company, he appeared in over 17 productions, including William Ball's original Under Milkwood. Mr. Ruta's stage credits also include performances in A Man for All Seasons and Saint Joan at the Ahmanson Theatre in Los Angeles. An original company member with the Tyrone Guthrie Theatre in Minneapolis, he held parts in over 35 productions in seven seasons, and served as Associate Director for the theatre from 1976 to 1978. At San Diego's Old Globe Theatre, he directed the award-winning productions of The Taverns, Lion in Winter and The Comedy of Errors. Mr. Ruta has also appeared in television and film and most recently revived his musical career, appearing as an operatic soloist with the Minnesota Orchestra under Neville Marriner and Leonard Stankin. He has performed with the Lyric Opera of Chicago in its productions of Arturo and Nowor and Die Fledermäus.

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THE ACTORS

MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts Theatresfest, the Alley Theatre in Houston and the Rubery Repertory Theatre in Detroit. A native of Gainesville, Florida, Miss Carr holds a bachelor's degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen this spring in Morning's At Seven. A.C.T. PRODUCTIONS: The Three Sisters, Love's Labor's Lost, Timon of Athens, Romeo and Juliet, Antony and Cleopatra, A Midsummer Night's Dream. Mimi's Coffee Hour The Winter's Tale. TELEVISION: Parent Effectiveness (PBS).

ANNETTE BENING (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shakespearean festivals in Berkeley, San Diego, Saratoga and Colorado. Last year Miss Benning appeared on the Geary stage in The Three Sisters. This season, watch for her in A Christmas Carol and The Chalk Garden. A.C.T. PRODUCTIONS: The Three Sisters.

JOSEPH BIRD is now in his 16th season with A.C.T. Educated at San Francisco State College and having studied with Lee Strasberg; he became a featured actor in New York's A.P.A. Phoenix Repertory productions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. Watch for him this year in A Christmas Carol. A.C.T. PRODUCTIONS: Paradise Lost, Peer Gynt, Merchant of Venice, Tarrant, Ab, Wilderstreet, Much Ado About Nothing, Richard II, The Three Sisters, Broadway 8. (total, including: The Show-Off (with Helen Hayes), Hamlet (with Ellis Rabb). TELEVISION: Koster Aluminum Hour: The Bag Jungle (with Paul Newman); Love Is a Many Splendored Thing (CBS).


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THE ACTORS

MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Ashland’s Oregon Shakespeare Festival, the Pacific Conservatory for the Performing Arts, the Alley Theatre in Houston and the Hubley Repertory Theatre of Detroit. A native of Gainesville, Florida, Miss Carr holds a bachelor’s degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen this spring in Morning’s At Seven. A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; 1776; Mama, The Adorable Crichton, Black Comedy, Cat Among The Pigeons, Lizzie Borden In The Late Afternoon.

ANNETTE BENING (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespearean festivals in Berkeley, San Diego, Sarasota and Colorado. Last year Miss Benning appeared on the Geary stage in The Three Sisters. This season, watch for her in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: The Three Sisters; OTHER RESIDENT THEATRES: Love’s Labors Lost; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; Me! Well That Ends Well; The Winter’s Tale; TELEVISION: Parent Effectiveness (PBS);

JOSEPH BIRD is now in his 14th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s A.P.A. Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lycosum Theatre on Broadway at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. Watch for him in this year’s A Christmas Carol.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Tannen- zee, Ab Wilderenten, Much Ado About Nothing; Richard II; The Three Sisters; BROADWAY: 8 total, including: The Show-Off (with Helen Hayes); Hamlet (with Ellis Rabb).

TELEVISION: Kaufman Aluminum Hour; The Rag Jungle (with Paul Newman); Love Is A Many Splendored Thing (CBS).

(*) studied in A.C.T.’s Advanced Training Program prior to joining the company.

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GEORGE DELEY makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada in Jamie Lockhart in "The Robber Bridegroom," played Cleante in "The Imaginary Invalid" at the Cincinnati Playhouse in the Park, and appeared as Orlando in "As You Like It," the inaugural production of San Diego's Old Globe Theatre. Mr. Deley is seen currently as Frank Rossetti in ABC's comedy series, "Star of the Family." You can catch him this season in "Oofot."


OTHER REMITTENT THEATRES: The Imaginary Invalid, Kiss Me Kate, Vivat! Vivat Regina!, Man of La Mancha, The Three Penny Opera, What the Butler Saw, The Trial of the Catonsville Nine.


PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on many major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabb's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.


JAMES EDMUNDSON is an active newcomer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory's Advanced Training Program. Mr. Edmundson, a native of Montrose, Colorado, holds a bachelor's degree in drama from Colorado State College and a master's degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival. Mr. Edmundson will be seen in Uncle Vanya and A Christmas Carol.


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**“ONE OF THE YEAR’S TEN BEST”**

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GEORGE DELOY makes his A.C.T. de-
but this season. Born in Uruguay
and raised in Salt Lake City, he at-
tended the University of Utah
before embarking on his theatrical
career nine years ago. His extensive
dramatic experience includes Broadway, television,
and national and regional stage
work. He toured the U.S. and Canada
as Jamie Lockhart in The Robber Bride-
groom, played Cleante in The Imagin-
ary Invalid at the Cincinnati Play-
house in the Park, and appeared in
Orlando in As You Like It, the inau-
grual production of San Diego’s Old
Globe Theatre. Mr. Deley is seen cur-
rently as Frank Rosetti in ABC’s com-
dy series, Star of the Family. You can
catch him this season in Loot.

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**“OPINIONS OF THE YEAR’S TEN BEST”**

---

GEORGE DELOY makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive dramatic experience includes Broadway, television, and national and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in The Robber Bridalroom, played Cleante in The Imaginary Invalid at the Cincinnati Playhouse in the Park, and appeared in Orlando in As You Like It, the inaugural production of San Diego’s Old Globe Theatre. Mr. Deley is seen currently as Frank Rosetti in ABC’s comedy series, Star of the Family. You can catch him this season in Loot.

**BROADWAY:** The Robber Bridalroom; El Grande de Coca Cola.

**OTHER REMIDENT THEATRES:** The Imaginary Invalid; Kiss Me Kate; Viva! Viva! Regina; Man of La Man-
cha; The Three Penny Opera; What the Butler Saw; The Trial of the Catons-
ville Nine.

**TELEVISION:** One Night Band; Quincy, M.E.; Eddie Cahors; The Seek-
er; R.I.P. and the Bear; Hart to Hart; Galacticus ’80; Star of the Family.

BARBARA DIRICKSON (*) has been with A.C.T. for 11
years, having at-
tended the Con-
servatory’s Ad-
vanced Training
Program. Pre-
viously, she at-
tended the Uni-
versity of Port-
land and the Perry Mansfield School of
Theatre and Dance in Steamboat
Springs, Colorado. Since joining the
acting company, Miss Dirickson has ap-
peared in 28 productions on the Geary
stage and has toured with us to Hawaii
and the U.S.S.R. Other acting credits
include Shey with Sada Thompson at the
Westport Country Playhouse, Sor-
rozas of Stephen and The Importance
of Being Earnest with Ellis Rabb at San
Diego’s Old Globe Theatre.

**A.C.T. PRODUCTIONS:** 28 total, includ-
ing: Cynara de Bergenia; The Match-
maker (U.S.S.R. tour); Peer Gynt; A
Month in the Country; The Circle; Ham
Fever; Buried Child; Another Part of
the Forest; The Three Sisters.

**OTHER REMIDENT THEATRES:** Shey; Sorrozes of Stephen; The Importance
of Being Earnest.

**TELEVISION:** Lois Gran; Incident at Croestridge.

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PETER DONAT has been with the
A.C.T. company for 11 seasons. A
native of Nova Scotia and a gradu-
ate of Yale Drama School, he has
done guest appearances on most
major television series and per-
sented six years with Canada’s Stratford Festival. A win-
ner of the Theatre World Award, he is best known
for his role as Poirot in the TV series “Fla-
mingo Road” for two years.

**A.C.T. PRODUCTIONS:** 21 total, includ-
ing: Tartuffe; Under Milkwood; The
Importance of Being Earnest; Hud-
son; Seven, Six Characters in Search of
an Author; Cynara de Bergenia; A
Doll’s House; The Cherry Orchard;
Equus; Man and Superman; The Man-
ner Builder; A Month in the Country;
The Little Foxes; The Three Sisters.

**BROADWAY:** The First Gentleman; The Country Wife (with Julie Harris); The
Chinese Prime Miniser (with Margaret
Leighton); The Entertainer (with
Laurence Olivier); There’s One in
Every Marriage.

**FILMS:** Godfather II; The Hindenburg; A Different Story; R.I.P.; Highpoint;
All Washed Up; China Syndrome.

JAMES EDMONDS is an active new-
comer to A.C.T. He joined the com-
pny in 1981 and in one season acted in two
plays, directed four others, toured to Hawaii
and taught in the Conservatory’s
Advanced Training Program. Mr. Edmonds, a native of
Montrose, Colorado, holds a bache-
lor’s degree in drama from Colorado
State College and a Master’s degree from
the University of Colorado at Boulder.
Additionally, he has worked at the
Alley Theatre in Houston, the
Berkeley Repertory Theatre, the
Pacific Conservatory of the Performing
Arts and the Oregon Shakespearean Festi-
val. Mr. Edmonds will be seen in
Uncle Vanya and A Christmas Carol.

**A.C.T. PRODUCTIONS:** Lizzi Borden
In The Late Afternoon; An American
Fairy Tale; Director; The Browning
Version; Black Comedy; Death of a
Dealer; Gin Game.

**OTHER REMIDENT THEATRES:** Death
of a Salesman; Richard II; Of Mice
and Men; Dance of Death; Merchant of
Venice; Time of Your Life; Dr.
Faustus.

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LAWRENCE HECHT (*) is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Xerox Performing Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series as well as A.C.T. student projects. He continues to serve as an acting instructor and project director for the Conservatory.

A.C.T. PRODUCTIONS: The National Health; A Christmas Carol; The Visit; Burnt Child; The Girl of the Golden West; Hay Fever; Much Ado About Nothing; Night and Day; Richard III; The Three Sisters; Happy Landing; Director: The Barrets Of Wimpole Street; The Fifth of July; Strictly a Formality.

OTHER RESIDENT THEATRES: Director: Equus; Harvey; The Crucible.

NANCY HOUFPEK (*) returns to A.C.T. for her second season teaching vocal production within the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official voice coach for the company, and has performed in the Plays-in-Progress script-reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident companies as the Alaska Repertory Theatre, the Empty Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Houfpek played the female lead in the Berkeley Shakespeare Festival's production of Antony and Cleopatra.

A.C.T. PRODUCTIONS: Julius Caesar; Ten Minutes for Twenty-Four Cents; Mammam and Fizz.

OTHER RESIDENT THEATRES: Cabaret; A Little Night Music; A Midsummer Night's Dream; The Merry Widow; Wanda June; Grease; Hotfoot; Borderline Nook; Sly Fox; Antony and Cleopatra.

JANICE HUTCHINS joined A.C.T. seven years ago after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner.

In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon's Chapter Two at the Sunnyvale Repertory Company.

A.C.T. PRODUCTIONS: Equus; The Winter's Tale; Ab, Wilderness; Valentin and Valentine; Merry Wives of Windsor; Hay Fever; The Rivals; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy. Director: Lizzie Borden in the Late Afternoon.

OTHER RESIDENT THEATRES: Director: Chapter Two.

TELEVISION: A Christmas Carol (ABC/A.C.T. production).

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actors' Workshop, she was graduated from Stanford University. In New York she studied movement with Karya Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Chapel Repertory and was a resident artist at the Santa Maria/Solvang Theatre Festival. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Mamma. She can also be seen in Morning At Seven. A.C.T. PRODUCTIONS: 20 total, including: A Doll's House; Tonight at 8:30; Pillars of the Community; Peer Gynt; Man and Superman; The Master Builder; All the Way Home; Ab, Wilderness; Heartbreak House; History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra.

OTHER RESIDENT THEATRES: Ab, Wilderness; Moonlight; Ring Round the Moon; Hamlet; Mamet.

TELEVISION: A Christmas Without Snow; The Music School.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of Houseman's Acting Company and a teacher in the Juliard Drama Division. Mr. Matthews also served as Associate Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, and is an avid home computer proponent. Watch for his performances this season in Dean, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Door Gaurd; Black Comedy; Another Part of the Forest.

OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple, Henry IV Part I; A Midsummer Night's Dream; Finian's Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelve Night, Merchant of Venice.

TV/LIVE: New Actors for the Classics: Farewell to Mansmear, Streets of San Francisco.

Deborah May (*) returns to Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. She has appeared in numerous productions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural production at San Diego's newly rebuilt Old Globe Theatre.

A.C.T. PRODUCTIONS: 15 total, including: The Circle, Gene of the Streets; Travesties; Othello; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); The Taming of the Shrew.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRES: 10 total, including: Meets the Gold Dust; Hedda Gabler; The Unsinkable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado; The Most Merry, At You Like it.

TV/LIVE: Ripe of Angels; The Guiding Light; Mom, the Wolfman and Me; The Taming of the Shrew (PBS/A.C.T. production).

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LAWRENCE HECHT (*1) is in his ninth season with the company. He has performed and directed with the summer repertory theater in Santa Rosa, the Oregon Performing Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Play-in-Progress series, as well as A.C.T. student projects. He continues to serve as an acting instructor and project director for the Conservatory.

A.C.T. PRODUCTIONS: The National Health; A Christmas Carol; The Visit; Buried Child; The Girl of the Golden West; Heavenly; Much Ado About Nothing; Night and Day; Richard III; The Three Sisters; Happy Days; Director; The Barretts of Wimpole Street; The Fifth of July; Striptease; Formality.

OTHER RESIDENT THEATERS: Director; Equus, Harvey, The Crucible.

NANCY HOUFFEK (*2) returns to A.C.T. for her second season reaching vocal production through the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official voice coach for the company, and has performed in the Play-in-Progress script-reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident theaters as the Alaska Repertory Theatre, the Empty Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Houfek played the female lead in the Berkeley Shakespeare Festival's production of Antony and Cleopatra.

A.C.T. PRODUCTIONS: Julius Caesar; The Minutes for Twenty-Five Cents; Mammon and Fizz.

OTHER RESIDENT THEATERS: Cabaret; A Little Night Music; A Midsummer Night's Dream; The Miser; Happy Birthday; Wanda June; Grease; Howdy; Roodery Nook; Sly Fox; Antony and Cleopatra.

JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied with William Ball and speech with the late Edith Skinner.

In addition to acting, Miss Hutchins is director of the on-going Play-in-Progress series, has toured with us to Hawaii and Japan, and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon's Chapter Two at the Sunnyvale Repertory Company.

A.C.T. PRODUCTIONS: Equus, The Winter's Tale; Ab, Wilderness!; Valentine; Merry Wives of Windsor; Hay Fever; The Rivals; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy; Director: Lizzie Borden in the Late Afternoon.

OTHER RESIDENT THEATERS: Director: Chapter Two.

TELEVISION: A Christmas Carol (ABC/A.C.T. production).

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied with Katya Delalova and Inga, and spent a year in Athens, where she appeared in The Winter's Tale. In London, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Mama. Last season she appeared in Morning at Seven. A.C.T. PRODUCTIONS: 20 total, including: A Doll's House; Tonight at 8:30; Pillars of the Community; Peer Gynt; Man and Superman; The Master Builder; All the Way Home; Ab, Wiedersehen; Heartbreak House; History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra.

OTHER RESIDENT THEATERS: Ab, Wiedersehen; Street Scene; Ring Round the Moon; Hamlet; Mama.

TELEVISION: A Christmas Without Snow; The Music School.

DAKIN MATTHEWS came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Associate Director of the Keen Actors Theatre in Los Angeles. Since 1982, Mr. Matthews directed the Conservatory's Summer Training Congress this year, and is an avid home computer program developer. Watch for his performances this season in Dear, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Door Lar; Black Comedy; Another Part of the Forest.

OTHER RESIDENT THEATERS: Enrico IV; The Odd Couple; Henry IV, Part I; A Midsummer Night's Dream; Finian's Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelfth Night; Merchant of Venice.

TELEVISION: New Actors for the Classics; Farewell to Manzanar; Streets of San Francisco.

DEBORAH MAY (*3) returns to A.C.T. for her thirteenth year after an absence of four years. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. She has appeared in numerous productions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural season at San Diego's newly rebuilt Old Globe Theatre.

A.C.T. PRODUCTIONS: 15 total, including: The Circle, Gene; Gene; The World of the!/Travesties; Othello; Cyrano de Bergerac; Threepenny Opera; The Matchmaker (U.S.S.R. tour); The Taming of the Shrew.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATERS: 15 total, including: Meckbiet, Gold Dust; Hedda Gabler; The Unsinkable Molly Brown; A Streetcar Named Desire; A Midsummer Night's Dream; The Mikado; The Miser; Mr. Harry, As You Like It.

TELEVISION: Rags of Angels; The Guiding Light; Mom, The Wolfman and Me; The Taming of the Shrew (PBS/A.C.T. production).

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DEANN MEARS is a charter member of A.C.T. She studied theater in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theaters throughout the country. Her tour of And Miss Beardon Drives a Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a commendation from the Los Angeles Theatre Critics Awards.

Miss Mears teaches acting through the Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 23 total, including: Ye Olden Gifts; Death of a Salesman; Star Characters in Search of an Author; Antigone; Tiny Alice; Under Milkwood; Tartuffe; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Browning Version; Peer Gynt. LIEF: BROADWAY: Tiny Alice; Absurd and Helter, Too True to be Good; Never Live Good Factory.

OTHER RESIDENT THEATRES: 9 total, including: The Learned Ladies; The Cherry Orchard.

TELEVISION: The Loudest Killer; Barretta; Testimony of Two Men; McCloud; Beacon Hill; Nudie City; Under Milkwood; A Mother for Joanet.

WILLIAM PATTERSON marks 57 years in the acting profession in 1982. A native of Buffalo, New York, he was educated at Brown University. Mr. Patterson launched his career at Utah Shakespearean Festival in 1955. He later went on to be Artistic Director of the New Theater in Boston and Northwestern University. He has taught children's theater and puppetry in an inter-related program designed to bring the arts to schools throughout the Lake City. Miss Newman also has worked as a children's librarian, a nursery school teacher, and has written and performed extensively for children's television and films. Miss Newman acted as an understudy in a number of A.C.T. productions last season, in addition to teaching classes in acting techniques and creative drama. Young Conservatory students are taught the same variety of disciplines offered in the Conservatory's regular adult training program.

A.C.T. PRODUCTIONS: The Adorable Crickton; I Remember Mama; Maimon; Becomes Electric; Mammon and Matt. TELEVISION: Arthur and Company; Romper Room.

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RANDALL RICHARD is a graduate of the Conservatory’s Advanced Training Program where he studied after receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off-Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard II; The Admira- rable Crichton; A Christmas Carol; Mourning Becomes Electra.

TELEVISION: A Christmas Carol (ABC A.C.T. production).

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Heiress; The Rose Tatoo; Saint Joan; You Can’t Take It with You; Hot L Baltimore; The Miter; Cyrano de Bergerac; Desire Under the Elms (U.S.S.R. tour), Another Part of the Forest, The Last of the Pigeons.

BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 30 total, including: The Waltz, Uncle Vanya, The Caucasian Chalk Circle, The Three-Penny Opera, Orpheus, The Taming of the Shrew.

TELEVISION: Hawaii Five-O; Gunsmoke; Under Milkwood (PNN A.C.T. FILMS: Time after Time; Cardiac Arrest; Ona Ohu and the Pibby Flash.

JEREMY ROBERTS joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to student roles in King Lear and The Seagull, he has appeared on the Geary stage in Richard II, as well as in productions at the Pacific Conservatory for the Performing Arts and Los Angeles Valley College. A portrait artist and an expert juggler, mime and clown, Mr. Roberts can be seen this season in A Christmas Carol and Uncle Vanya.


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**RANDELL RICHARD** (*)* is a graduate of the Conservatory’s Advanced Training Program where he studied after receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off-off Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in A Christmas Carol.

**ACT PRODUCTIONS:** Much Ado About Nothing; Richard II; The Admira- table Crichton; A Christmas Carol; Mourning Becomes Electra.

**TELEVISION:** A Christmas Carol (ABC A.C.T. production).

**RAY REINHARDT** has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress.

**ACT PRODUCTIONS:** 28 total, including: Tiny Alice; Our Town; Under Milbrook; A Streetcar Named Desire; The Crucible; The Three Sisters; The Heritage; The Rose Tattoo; Saint Joan; You Can’t Take It with You; Hot L Baltimore; The Miter; Cynara de Bercy; Desire Under the Elms (U.S.S.R. tour); Another Part of the Forest; Candles to Pigeons.

**BROADWAY:** Tiny Alice.

**OTHER RESIDENT THEATRES:** 16 total, including: The Waltz; Uncle Vanya; The Caucasian Chalk Circle; The Three Penny Opera; Othello; The Tem- ing of the Shrew.

**TELEVISION:** Hawaii FIVE-O; Gunsmoke; Under Milbrook (PBS A.C.T.)

**FILMS:** Time after Time; Cardiac Arrest; Ona Chu and the Philby Flush.

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**JEREMY ROBERTS** (*)* joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to student roles in King Lear and The Seagull, he has appeared on the Geary stage in Richard II, as well as in productions at the Pacific Conservatory for the Performing Arts and Los Angeles Valley College. A portrait artist and an expert juggler, mime and clown, Mr. Roberts can be seen this season in A Christmas Carol and Uncle Vanya.

**ACT PRODUCTIONS:** The Three Sisters.

**OTHER RESIDENT THEATRES:** Tam- ing of the Shrew; The Dumbaulder; The Misanthrope; Idiot’s Delight; Billy Budd; Terra Nova; School for Scandal.

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**FRANK SAVINO** is a 50-year veteran of the theater in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theaters in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 80 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory’s Summer Training Co- gress and Evening Extension Programs.

**ACT PRODUCTIONS:** The Rivals; Richard II; The Admirable Crichton; Happy Landings.

**BROADWAY:** Daughter of Silence (with Rip Torn); Mother Courage and her Children (with Anne Bancroy); Room Service.

**OTHER RESIDENT THEATRES:** 17 total, including: A View from the Bridge; Antigone; After the Fall; A Midsum- mer Night’s Dream; The Inspector General; Darkness at Noon; Tiger at the Gates; The Goodbye (with David Jansen); Desire Under the Elms; The Raisinmaker.

**TELEVISION:** Ka; Barretta; Jake and the Kid; A Man Born to be King; Louie Real.

**FILMS:** Three Days of the Condor.
Before or after the theatre, Before or after the Bridge...

SALLY SMYTHE returns to A.C.T. for her third season, also having appeared with the Berkeley Repertory Theatre, the Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, California Actors Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied in Paris at the Centre Americain and with Paul Richards in Palo Alto. She appeared in the United States premiere of Thornton Wilder's play, The Alcestiad, and created the role of Constance Treadwell-Madison in A.C.T.'s 1982 premiere of William Hamilton's Happy Landings. Miss Smythe taught acting at this year's Summer Training Congress, and will be seen this season in A Christmas Carol and Loot.

A.C.T. PRODUCTIONS: The Three Sisters; The Admirable Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Winter's Tale; The Acestiad; As You Like It; Coriolanus; Ring Around the Moon; Arms and the Man; Private Lives; Happy End; Chekhov in Yalta.

DEBORAH SUSSEL returns to A.C.T. for her seventh season. She holds a B.F.A. degree from Carnegie-Mellon University where, as a Fulbright scholar, she studied with William Hall, Allen Fletcher and Edith Skinner. She has appeared

on Broadway, in films, at the Theatre of the Living Arts, at the Berkeley Stage Company and other resident theatres. Ms. Susel has taught voice and speech at U.C. Berkeley and Mills College in addition to her on-going work at A.C.T., where she offers classes in speech, dialect, scansion and text.

A.C.T. PRODUCTIONS: Tartuffe; The Importance of Being Earnest; Othello; Peer Gynt; Private Lives; Hay Fever; If I Remember Mama.

BROADWAY: A Fiddler on the Roof (with Gower Champion).

TELEVISION: Under Milkwood.

FILM: Bulitt (with Steve McQueen); The End of Innocence; Tell Me A Riddle (with Lee Grant).

FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the Conservatory's Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include: The Paper Chase and Good Time Girls series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: Equus; Peer Gynt; This Is (An Entertainment); General Gorgeons; Man and Superman; Valentino and Valentina; A Christmas Carol.

OTHER RESIDENT THEATRES: The Merchant of Venice; Two Gentlemen of Verona; King Lear; The Winter's Tale; Ivan Boles Strategem; The Cherry Orchard; Peer Gynt.

TELEVISION: The Paper Chase; Mrs. Colombo; The Associates; Angie; Good Time Girls; Dallas; Hollywood Squares.

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CAROL TETTEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1965, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Tetel has played leading roles in all of this country’s major resident theatres. She is the winner of two “Obies” and a Vernon Rice award, and returns for A.C.T.’s 1982-83 season in Morning of the Moon.

A.C.T. PRODUCTIONS - Death of a Salesman, Missa Sanctissimi, The Hostage, Under Milkwood, Six Characters in Search of an Author, Uncle Vanya; A Flea in Her Ear; Our Town; Broadway; All Over Town; A Flea in Her Ear; Crown Matrimoniell, Marius/Isaak, Hamlet (with Richard Burton); The Little Foxes (with Elizabeth Taylor and Maureen Stapleton); Every Good Boy Deserves Favor.

TELEVISION: Camera Three; Woman of Valor; The Little Moon of Alban; The Edge of Night; The Guiding Light.

MARHIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Play-in-Progress program. The Montanana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore.

With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, including: Pillars of the Community; Horatio; The Ruling Class; Poor Gymn.; The Matchmaker (U.S.R.S. tour); The Merry Wives of Windsor; The Bourgeois Gentilhomme; The Circle; The Winter’s Tale; Hay Fever; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 27 total, including: Rune, The Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite.

FILMS: Petulia; Ballad; Medium Cool.

SYDNEY WALKER is a 38-year veteran of stage, film and television work, having performed in some 207 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quayle. A gardening devotee, he is active as a channel for Psychic-Spiritual Healing.

A.C.T. PRODUCTIONS: 35 total, including: Tiny Alice; The Matchmaker (U.S.R.S. tour); The Merry Wives of Windsor; Poor Gymn.; Desire Under the Elms (U.S.R.S. tour); The Circle; Hotel Paradiso; The National Health; Buried Child; Richard II; Black Comedy; Cat Among the Pigeons.

BROADWAY: 12 total, including: Beckett: You Can’t Take It With You; The School for Scandal; War and Peace; Repertory Co. of Lincoln Center; 15 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelve Night; Guadalajara.

TELEVISION: The Guiding Light; The Secret Storm; As The World Turns; Trio for Lovers; Skirts of Happy Chance.

FILMS: Love Story; The Way We Live Now; Puzzle of a Downfall Child.

J STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor’s degree from Southwestern College, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert chess player and serves as the fencing master for the San Francisco Ballet. He has been seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: 22 total, including: Cyrano de Bergerac; Merchant of Venice; I Am Sam; The Shadow; Hot L Baltimore; Matchmaker (U.S.R.S. tour); Desire Under the Elms (U.S.R.S. tour); Other Desires; Valiants and Valiant; Poor Gymn.; Julius Caesar; All The Way Home (Japanese tour).

OTHER RESIDENT THEATRES: A Midsummer Night’s Dream.
CAROL TETTEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1965, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Tetel has played leading roles in all of this country's major resident theatres. She is the winner of two "Obies" and a Vernon Rice award, and returns for A.C.T.'s 1982-83 season in Morning's At Seven.

A.C.T. PRODUCTIONS: Death of a Salesman, Miss Julie; The Hostage; Under Milkwood; Six Characters in Search of an Author; Uncle Vanya; A Flea in Her Ear; Our Town. BROADWAY: All Over Town; All Over Town; A Flea in Her Ear; Crown Marriage; Marat/Sade; Hamlet (with Richard Burton); The Little Foxes (with Elizabeth Taylor and Maureen Stapleton); Every Good Thing Deserves Favor. TELEVISION: Camera Three; Woman of Valor; The Little Moon of Alben; The Edge of Night; The Guiding Light.

MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Play-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, including: Pillars of the Community; Howlow; The Ruling Class; Peer Gynt; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; The Boisjoumier Gentleman; The Circle, The Winter's Tale; Hay Fever; Buried Child; The Admira
cible Crichton; Happy Landings; Cat Among the Pigeons. OTHER RESIDENT THEATRES: 27 total, including: Blythe Spirit; The Chalk Garden; The Glass Menagerie, The Rainmaker; The Importance of Being Earnest; Plaza Suite. FILMS: Petaula; Balllitt; Medium Cool.

SYDNEY WALKER is a 58-year veteran of stage, film and television work, having performed in some 207 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quinlan. A gardening devotee, he is active as a channel for Psychic-Spiritual Healing.

A.C.T. PRODUCTIONS: 35 total, including: Tiny Alice; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; Peer Gynt; Desire Under the Elms (U.S.S.R. tour); The Circle; Hotel Paradise; The National Health; Buried Child; Richard II; Black Comedy; Cat Among the Pigeons. BROADWAY: 12 total, including: Beckett, You Can't Take It With You; The School for Scandal; War and Peace. REPERTORY CO. OF LINCOLN CENTER: 5 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelve Night; TELEVISION: The Guiding Light; The Secret Storm; As The World Turns; The Night Owls; Skirts of Happy Chance. FILMS: Love Story; The Way We Live Now; Puzzle of a Downfall Child.

J. STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. He has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves as the fencing master for the San Francisco Ballet. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: 22 total, including: Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; Hot L Baltimore; Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); Othello; Iphigenia In Tauris; Peer Gynt; Julius Caesar; All the Way Home (Japan tour). OTHER RESIDENT THEATRES: A Midsummer Night's Dream.
BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagienka Zych and has appeared at Ashland's Oregon Shakespearean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii. He can be seen this season in A Christmas Carol, Loot and Morning's At Seven.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar; The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Ah, Wilderness!; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Dorell's Discipline; Henry IV, Part II; Henry VI, Part III; Much Ado About Nothing; A Streetcar Named Desire; Sweet Eros.

TELEVISION: A Christmas Carol (ABC/ A.C.T. production).

LAURA ANN WORTHEN (*) comes to A.C.T. for her first professional season while attending the Conservatory's three-year training program. She appeared on the Geary stage last year in Cat Among the Pigeons. Miss Worthen received her B.A. in theatre arts from Brown University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London's Tavistock Repertory Company, and is a recipient of the 1982 Peninsula Children's Theatre Scholarship. This season, Miss Worthen will appear in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: Cat Among the Pigeons.

OTHER RESIDENT THEATRES: Green Grow the Lilacs, Idaho's Delight, Romeo and Juliet; Twelfth Night, Equus.

D. PAUL YEVELL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yevell's training includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre in San Francisco. An avid "white-water" enthusiast, he kayaks regularly and works off-season as a river guide in the Sierras. Mr. Yevell has taught Shakespeare acting through the Evening Extension Program, and is an accomplished equestrian and balalaika player. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: The Rivals; The Three Sisters; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 12 total, including: The Trumpet; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Basic Training of Pamela Hummel. FILM: Hummeli.
BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actress/director Jadwiga Zych and has appeared at Ashland's Oregon Shakespearean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii. He can be seen this season in A Christmas Carol, Lost and Morning's At Seven.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar; The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Ah, Wilderness!; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Devil's Disciple; Henry IV, Part II; Henry VI, Part I; Much Ado About Nothing; A Streetcar Named Desire; Sweet Eros.

TELEVISION: A Christmas Carol (ABC; A.C.T. production).

LAURA ANN WORTHEN (*) comes to A.C.T. for her first professional season while attending the Conservatory's three-year training program. She appeared on the Geary stage last year in Cat Among the Pigeons. Miss Worthen received her B.A. in theatre arts from Brown University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London's Tavistock Repertory Company, and is a recipient of the 1982 Peninsula Children's Theatre Scholarship. This season, Miss Worthen will appear in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: Cat Among the Pigeons.

OTHER RESIDENT THEATRES: Green Grow the Lilacs, Idaho's Delight, Romeo and Juliet, Twelfth Night, Equus.

D. PAUL YEVEL (* returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yevel's training includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre in San Francisco. An avid "white-water" enthusiast, he kayaks regularly and works off-season as a river guide in the Sierra. Mr. Yevel has taught Shakespearean acting through the Evening Extension Program, and is an accomplished equestrian and balalaika player. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: The Rivals; The Three Sisters; Richard III; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 12 total, including: The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Basic Training of Pablo Hummel. VILM. Hummel.
Texas, Mr. Casey designed for New York Soho Repertory Theatre's production of "Requiem for a Heavyweight," the Hubris Theatre/New Arts production of "The Lion in Winter," and the Bronx Opera's production of "A下乡ion from the Seraglio." Last season, he designed for the A.C.T. productions of "I Remember Mama. Happy Landings and Cat Among the Pigeons."

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for eight seasons, Mr. Epperson designed lighting for the productions of "Peer Gynt, Knock Knock, Transvestes, All the Way Home, The National Health, 5th of July, May Fever, The Crucifix of Blood, Pantomime, Buried Child, Richard II, The Admirable Crichton and Cat Among the Pigeons." He also spent eight seasons with San Francisco Opera in Santa Marta and designed 14 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Broadway production of "The Taming of the Shrew at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center for the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNCECIO (Set Designer) has been a resident designer at A.C.T. for 11 seasons, designing 24 productions including "Ah Wilderness, Another Part of the Forest, Peer Gynt, Pantomime, The Taming of the Shrew and Mourning Becomes Electra. Mr. Funcecio's work has been seen in San Francisco and off-Broadway at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre and The South Coast Repertory Theatre and he recreated his designs for The Taming of the Shrew on PBS Television. Recently, Mr. Funceci designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleria.

JAMES SALE (Lighting Designer) returns to A.C.T. this season, after having served as the company's Associate Lighting Director during the 1980–81 season. He spent five seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including "Loose Ends, Tilly's Folly, Terra Nova, Diamond Studs and A Midsummer Night's Dream. Other design credits include seasons at the Intim. Theatre in Seattle, California Ac. tor's Theatre and the Solari Theatre in Los Angeles, the Oregon Shakespearean Festival in Ashland, and the Alley Theatre in Houston. While at A.C.T. he designed "Gooses and Another Part of the Forest."

DUANE SCHULER (Lighting Designer) joins A.C.T. for another season, having designed the company's "The Girl of the Golden West, The Three Sisters and The Three Sisters in previous seasons. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's "The Marriage of Figaro." He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep, and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for six consecutive seasons with Lyric Opera of Chicago. He has also designed for Houston Grand Opera, Opera Company of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's production of "The Sleeping Beauty," as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet Theatre's new full-length Cinderella which will premiere this spring. On Broadway he received a Drama Desk nomination for his lighting for Isaac Singer's "Tribute and Her Demons." Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGER (Set Designer) returns for an eighth season with A.C.T. Among his credits are: "Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Buried Child, The Little Foxes, The Gift of the Golden West, The Winter's Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentleman, Othello, Cat Among the Pigeons and Something's Afoot," which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Seger also created sets for the Broadway production of "Butterflies Are Free" and several off-Broadway productions. Mr. Seger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.
TEXAS, Mr. Casey designed for New York Soho Repertory Theatre's production of Requiem for a Heavyweight, the Hubris Theatre/New Arts production of The Lion in Winter, and the Bronx Opera's production of Abduction from the Seraglio. Last season, he designed for the A.C.T. productions I Remember Mama, Happy Landings and Cat Among the Pigeons.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for eight seasons, Mr. Epperson designed lighting for the productions of Peer Gynt, Knock Knock, Transies, All the Way Home, The National Health, 5th of July, May Fever, The Crucifier of Blood, Pandit Geetze, Buried Child, Richard II, The Admirable Crichton and Cat Among the Pigeons. He also spent eight seasons with PC.PA. in Santa Marta and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center for the Performing Arts and has his own consulting firm called Performing Arts Technologies.

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for 11 seasons, designing 24 productions including Ah, Wilderness!, Another Part of the Forest, Peer Gynt, Pantagleize, The Teming of the Shrew and Mourn- ing Becomes Electra. Mr. Funkello's work has been seen on Broadway and off-Broadway at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre and The South Coast Repertory Theatre and he recreated his designs for The Teming of the Shrew on PBS Television. Recently, Mr. Funkello designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleria.

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DUANE SCHULER (Lighting Designer) joins A.C.T. for another season, having designed the company's The Glass Menagerie, The Golden West, The Three Sisters and The Three Sisters in previous seasons. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's The Marriage of Figaro. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep, and Chicago's Goodman Theatre. In the opera world, Mr. Schu- ler has been lighting designer for six consecutive seasons with Lyric Opera of Chicago. He has also designed for Houston Grand Opera, Opera Com- pany of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's production of The Sleeping Beauty, as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet Theatre's new full-length Cinderella, which will premiere this spring. On Broadway he received a Drama Desk nomination for his lighting for Isaac Singer's Tribe of Her Demon. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

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PHONE: 415-622-7276

The first production of Uncle Vanya threatened to cause Chekhov the same unhappiness that he had experienced at the debut of others of his plays. Not only had put The Wood Demon on the stage been a nightmare but the writer once again suffered indignity when The Seagull was introduced in 1896. The play, shabbily produced by a theater in St. Petersburg, was received with jeers and catcalls. Chekhov left the theater after the third act having had one of the most traumatic evenings of his life and vowing that, even if he lived another seven hundred years, he would never write another play.

A salary turn in Chekhov's theatrical fortunes came when The Seagull was revived by the newly formed Moscow Art Theatre in 1896. Produced during the theater's premiere season, The Seagull was given twelve weeks of rehearsal and opened to unanimous approval. An ecstatic telegram from the Art Theatre's co-founders VI. Nemirovich-Danchenko and Konstan-

Itan Stanislavsky to Chekhov at home in the Crimean resort of Yalta where he had gone to live for the sake of his health, informed the playwright that all of Moscow was rejoicing in his newly restored reputation.

Naturally, the Moscow Art Theatre wanted to capitalize on the popularity of The Seagull by presenting a second play by Chekhov as soon as possible. Uncle Vanya was the only new work the playwright had ready. Published in 1897, the play had had several provincial productions including one seen by

Maxim Gorky who wrote Chekhov, "I saw Uncle Vanya the other day and cried like a peasant woman. I came home defeated and crushed by my play and trembled with admiration for your gifts." Chekhov would very much have liked the Art Theatre to give the play its Moscow premiere but he had already promised it to the Maly Theatre, an older and more established house.

As a theatre belonging to His Imperial Majesty the Tsar-Empress Nicholas II, the Maly could only produce Uncle Vanya if it was approved by an official Theatrical and Literary Committee. The committee sent the play back to Chekhov asking that certain changes be made. Could the character Yelena be made less dreary? they asked, and didn't the author think that Astrov's reveries on the subject of saving Bas-

niki's forests were too long and repetition pointless? And that upsetting scene in which Vanya attempts to shoot Professor Serebryakov—Vanya might be angry, the committee admitted, but must be lose control and act so irresponsibly?

With the debacle of The Wood Demon past but not forgotten, Chekhov refused to alter a word of Uncle Vanya and seized the opportunity to with-

draw it from the Malty Theatre. Moscow Art, a privately owned theatre not under the jurisdiction of the Imperial censors, could have the play after all.

During the six months the Art Theatre released Uncle Vanya, Chekhov made several trips to Moscow. "I've seen two plays in rehearsal," he wrote his brother in May 1897, "I'm going splendidly."

His visit in August lasted three weeks but he was too ill to look over work at the theatre. When Uncle Vanya premiered at the Art Theatre on Oc-

tober 26, 1899, with Stanislavsky as Astrov and Olga Knipper as Vanya, critics were convulsed in Yalta. News of the play's reception was communic-

ated to the playwright over the telephone he had recently installed in his home. The exuberant initial reports were quickly tempered by the mixed notices the play received in the next day's newspapers; in its first Mos-

cow performances the play was, at best, a qualified success. "It is hard to believe that Stanislavsky wrote these memorable," "that after the premiere of Uncle Vanya we gathered at a restaur-

ant and sat so devotedly because it was thought that the play had failed." Audiences were reported to have left the theater halfheartedly the last time around but when the play was revived at the Art Theatre the following season it was properly hailed as a masterpiece and went on to become one of the most frequently performed plays in the theatre's repertory.

Following Uncle Vanya's Moscow opening, Chekhov, corresponding with his future wife, Olga Knipper, made many of the same rounds on which he wished his play to be performed. The playwright was informed by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like an "ardent lover seizing on his passion as a drawn sword." Chekhov replied that this interpretation was "wrong, wrong." According to his view, "Astrov is attracted to Yelena by her beauty but in the last act knows that nothing will come of it... he kisses her quite casually, to pass the time. If Astrov takes that scene vividly, the whole mood of the fourth act—quiet and despondent—will be ruined."

Chekhov did not see Uncle Vanya performed until the 1920's when it was presented at the Moscow Art Theatre. After the play ended the author had access to the praise of the audience and acting company, he turned to Stanislavsky to "whistle," Chekhov said referring to Astrov's final scene. "Uncle Vanya cries but Astrov whistles!" The writer also offered counsel on the moment in the third act when the actor playing Astrov sank to her knees and kissed the Professor's hand as she said the line, "Father, you must try to understand. "You mustn't do it that way," Chekhov protested. "That's what drama is. The whole meaning and drama of a person is inside, not in external mani-

festedness. There was drama in Yelena's life before that moment and there will be drama after it, but this is merely an incident, like the shooting which too is not drama but an incident. Chekhov was otherwise well pleased by the production and later said that he found (Uncle Vanya) the best performed of all his plays done by the Moscow Art Theatre.

Uncle Vanya's popularity did nothing in Anna Chekhov's opinion to ease the pressure of The Wood Demon. He did everything he could to suppress the earlier play: "I hate this play and I'm trying to forget it," he wrote of The Wood Demon. "Whether it's the fault of the play itself or of the circum-

stances in which it was written and staged, I don't know. But it would be a real blow to me if some unknown force were to drag Moscow of obscurity and bring it to life." Ever true to his word, Chekhov opposed all attempts to stage or publish The Wood Demon during his lifetime. But the seed of an idea having been planted, Chekhov was powerless to check the growth of his early minor play into an artistically mature later one. Though the towering achievement of Uncle Vanya dwarfs The Wood Demon in stature, the two plays have been preserved by posterity in an ancestral relationship like that of the proverbial oak to the acorn.
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GARDEN TERRACOTTA
13523 Sacramento Street
San Francisco, California 94118
(415) 383-2720

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Naturally, the Moscow Art Theatre wanted to capitalize on the success of the Seagull by presenting a second play by Chekhov as soon as possible. Uncle Vanya was the only new work the playwright had available. Published in 1897, the play had had several provincial productions including one seen by Maxim Gorky who wrote Chekhov, "I saw Uncle Vanya the other day and cried like a peasant woman. I came home dejected and crushed by your play and trembled with admiration for your gifts." Chekhov would very much have liked the Art Theatre's praise for the play in Moscow premiere but he had already promised it to the Malay Theatre, a more old and established house.

As a theatre belonging to His Imperial Majesty the Tsar-Empress Nicholas II, the Malay could only produce Uncle Vanya if it was approved by an official Theatrical and Literary Committee. The committee sent the play back to Chekhov, asking that certain changes be made. Could the character Yelena be made less dreary? They asked and didn't the author think that Astrov's reactions on the subject of Basinsky's forests were too long and rather pointless? And that upsetting scene in which Vanya attempts to shoot Professor Serebryakov—Vanya might be angry, the committee admitted, but must he lose control and act so irresponsibly?

With the debacle of The Wood Demon past but not forgotten, Chekhov refused to alter a word of Uncle Vanya and seized the opportunity to withdraw it from the Malay Theatre. Moscow Art, a privately owned theatre not under the jurisdiction of the Imperial Censors, could have the play after all.

During the six months the Art Theatre rehearsed Uncle Vanya, Chekhov made several trips to Moscow. "I've seen two acts in rehearsal," he wrote his brother in May 1899, "I'm going splendidly." His visit in August lasted three weeks but he too was too ill to look forward to work at the theatre. When Uncle Vanya premiered at the Art Theatre on October 26, 1899, with Stanislavsky as Astrov and Olga Knipper as Yelena, the critics were convulsed in Yalta. News of the play's reception was communicated to the playwright over the telephone he had recently installed in his home. The exuberant initial reviews were quickly tempered by the mixed notices the play received in the next day's newspapers; in its first Moscow performances the play was, at best, a qualified success: "It is hard to believe that Stanislavsky wrote these memos, "that after the premiere of Uncle Vanya we gathered at a restaurant and Mr. Astrov said that the play was a failure. It was obvious that I thought that the play failed," and Audiences were very inspired and enjoyed it until the last act which was properly behaved as a masterpiece and went on to become one of the frequently performed plays in the theatre's repertory.

Following Uncle Vanya's Moscow opening, Chekhov corresponded with his future wife, Olga Knipper, who was a professional actress, and when she wished his play to be performed. The playwright was inspired by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like an "ardent lover seizing on his passion as a drowned man cherishing a straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, "Astrov is attracted to Yelena be her beauty but in the last act knows that nothing will come of it. . . he kisses her quite casually, to pass the time. If Astrov takes that scene violently, the whole mood of the fourth act—quiet and despondent.—will be ruined."

Chekhov did not see Uncle Vanya performed until the summer of 1900 when the Moscow Art Theatre toured to Sevastopol and Yalta. After the play ended and the author had accessed the praise of the audience and acting company, he turned to Stanislavsky: "Astrov beiert, "he whispered," Chekhov said referring to Astrov's final scene: "Uncle Vanya cries but Astrov whistles!" The writer also offered counsel on the moment in the third act when the actor playing Astrov sank to her knees and kissed the Professor's hand as she said the line: "Father, you must try to understand." "You mustn't do it that way," Chekhov protested. "That's not what drama is. The whole meaning and drama of a person is inside, not external manifestations. There was drama in Uncle Vanya's life before that moment and there will be drama after it, but this is merely an incident, like the shooting which too is not drama but an incident." Chekhov was otherwise well pleased by the production and later said that he found "Uncle Vanya the best performed of all his plays done by the Moscow Art Theatre. Uncle Vanya's popularity did nothing in Anna's Chekhov's day. The first attempt to stage The Wood Demon met with failure. Even the author himself could not suppress the earlier plan: "I hate this play and I'm trying to forget it," he wrote of The Wood Demon. "Whether it is the fault of the play itself or of the circumstances in which it was written and staged, I don't know. But it would be a real blow to me if some unknown force were to drag Moscow of obscurity and bring it to life." Ever true to his word, Chekhov opposed all attempts to stage or publish The Wood Demon during his lifetime. But the seed of an idea having been planted, Chekhov was powerless to check the growth of his early minor play into an artistically mature piece later on. Though the overwrought achievement of Uncle Vanya dwarfs The Wood Demon in stature, the two plays have been preserved by posterity in an ancestral relationship like that of the proverbial oak to the acorn.
THE AMERICAN CONSERVATORY THEATRE

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Beth Disharoon
Chelsea Black
Christopher Konstantin
David McFall
David L. White
Elaine Garwood
Emma Calvert
Gregory Wood
Joyce Hackett
Julie C. Reilly
Kathryn Michels
Kathleen O'Connor
Lily G. White
Mary Beth Aron
Michael Urban
Robert McFall
Sherry Young
Timothy Williams
Wendy McMillan
William Shurtliff
Willie E. Wood

DIRECTORS
Edward Sanders
Edward J. Castile
Edward P. O'Neill
Edward Segal
Edward VanCamp
Edward V. Fingers
Edward A. Johnson
Edward P. O'Neill
Edward VanCamp
Edward V. Fingers
Edward A. Johnson

PRODUCTION

Producing Director: Jack O'Brien
Executive Director: Ann Marie Otto
Artistic Director: John D. Bridges
Associate Artistic Director: Nan Caruso
Chief Financial Officer: Brian J. O'Brien
Chief Operating Officer: David L. White
Chief Marketing Officer: John D. Bridges
Chief Development Officer: John D. Bridges
Chief Development Officer: John D. Bridges

V knobfeoP

Wendy McClellan, Producer
Catherine McCormick, Associate Producer
Michael Urban, Operations Manager
Accounting Manager: Cindy Krenz
Director of Finance: Mary Slattery
Director of Development: Ben Hackett
Director of Communications: Eric Zuckerman
Director of Administration: John D. Bridges
Director of Artistic Affairs: John D. Bridges
Director of Marketing: John D. Bridges
Director of Education: John D. Bridges
Director of Production: John D. Bridges

ADMINISTRATION

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Director of Production: John D. Bridges
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

ALLEN FLETCHER, C.A.A.
Conservatory Director

BENJAMIN MOORE
Managing Director

JAMES B. MCKENZIE, C.A.A.
Executive/Production Director

ANNUAL REPORT FOR THE 1977-78 SEASON

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Elizabeth Huddle* Janice Hutchins
Josephine Schwartz Janice Lee
Raye Bickel Deborah May
Mimi Bell Deborah Russell
Joan Cordy Hannah Marsh
George Donen William McKee
Barbara Dickinson Deborah蚊
Peter Donahue Mark Murphy*
Gail Ferrell Delores Mitchell
James Edmundson Sharon Newman
Lawrence Mee Frank Oswald
John Noah Houser* William Paterson
Ray Hysko Ray Hysko

CONSERVATORY

Meribeth Macchietto, Dean
Lawrence Brex, Arts Rep., Dir.
Dakin Matthews, Asst. Dir.
Emily Schram, Financial Aid Admin.

TRAINERS

William Ball, Voice/Acting
Eugene Barcume, Stagecraft/Stage Reading
Bonia Bradley, Yoga
Seward Brady, C.A.A., Singing
Deborah Caplat D’Orazio, Make-up
James Edmundson, Acting
Rose Glickman, Social & Cultural History

PRODUCTION

John Jones, Production Manager
Joan Juster, Ass’t to the Prod. Mgr.
Eric Shortt, Jack, Coord.
Alice Smith, Prod. Coord.
Roger Sherman, III, Shopper

DESIGNER

Joseph Apprent, Lighting
Robert Blackman, Scenery
Michael Casey, Costumes
Dick Epperson, Lighting
Ralph Frenzel, Scenery
Christopher D. Moore, Sound
Robert Morgan, Costumes
Robert Petersen, Lighting
Duane Schuler, Lighting
Richard Segal, Scenery
Greg Sullivan, Lighting
Vicki Smith, Design Associate
Greg Olson, Design Intern
David Percival, Lighting Intern

STAGE MANAGEMENT

James Haire, Production Stage Manager
Eugene Barcume
James L. Burke
Karen Van Zandt
Paul Lockwood, Intern
Randal Dune, Intern

SCENE SHOP

Ed Raymond, Shop Foreman
William Bell, Ass’t Shop Foreman
Dale Naugha, Lead Scenic Artist
John Chupic, Carpenter

COSTUMES AND WIGS

Lani Abbott, Supervisor
Rick Schott, Wigmaster
Clair Hensley, Shopper

Diane Hannon, Make-up
Sonia Tscheltinski, Lead Makeup Artist

Wardrobe

Donald Long-Hunt, Rep. Supervisor
Therese Heltz, Asst. Supervisor
Julie Ralliff, Dresser

GEARY THEATRE: Backstage
George Marmo, Master Carpenter
David Mischel, Master Electrician
Robert Fixler, Jr., Prog. Master

Publicity

Michael Whiteman, Asst. Prog.
David Blaft, Sound Technician
James Kershaw, Stage Doorman

development

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Janice F. Preston, Mgr. of Dev.
Mary Love, Cheryl Kahn, Asst. Coord.
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Kevin J. Galagher, Development
Lauren Brown, Assistant
Ron Stone, Asst. Coord. of Dev.
Randy Monahan, Events Coordinator

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<td>1.0</td>
</tr>
</tbody>
</table>

Carlton King Less than 0.5 0.1
Carlton Menthol Less than 0.5 0.1
Carlton Box 100s Less than 0.5 0.1

Box King—lowest of all brands—less than 0.01 mg tar, 0.002 mg nic.

Carlton is lowest.